

DOCTOR WH

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THE COMPLETE EIGHTH DOCTOR

Full **TV MOVIE** Archive inside!

DOCTOR WHO SPECIAL EDITION #5

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THE COMPLETE EIGHTH DOCTOR



"I came back to life before your eyes ..."

In January 1996, six years since Doctor Who had finally faded from our screens, every UK paper carried pictures of a shaven-headed man in a checked scarf, standing outside the Longleat Exhibition. The man's name was Paul McGann and he had just been announced as the Eighth incarnation of the Doctor in a multi-million dollar co-production between the BBC and Universal Television.

Fans worldwide breathed a sigh of relief. The long wait was over. He was back, and it was about time. This television movie would surely herald a new and successful series of adventures for the famous traveller in time and space. The Doctor's future was assured!

Funny how things work out, isn't it ...?

This DWM special issue contains a full and detailed Archive feature on the 1996 TV Movie, exhaustively researched and compiled by Andrew Pixley. We also present a retrospective look back at the merits of the film itself and a series of fascinating features considering the highs and lows of the Eighth Doctor's life in other media.

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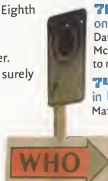
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POLICE PUBLIC CALL BOX



In May 1996, after seven long years, the Doctor was back on BBC1 – for one night only. **Philip MacDonald** casts his mind back ... and it's about time!

Don't Look Back in Anger...

Few Doctor Who stories have ever polarised fan opinion to quite the same extent as the Eighth Doctor's first, and thus far only, excursion onto the small screen. At the time of its transmission, the 1996 TV Movie was hailed by some devotees as a triumphant and beautifully presented new dawn for the show, but loathed by others as a shoddy travesty that sold all of Doctor Who's precious uniqueness down the river in exchange for 85 minutes of generic wallpaper TV whose impact (if any) on the viewing public (if any) would be over and done with before the closing credits had even finished.

The truth, as ever, lies somewhere between these two opposing schools of thought, although it certainly reaches out its spindly arms to embrace them both. There are plenty of very good things about the TV Movie, and there are plenty of very bad things about it too. Such a combination of extremes makes an even-handed analysis all the more challenging.

Perhaps one of the most important points to make about the TV Movie is that, whatever debates may continue to rage over its own relative merits, it is without a shadow of a doubt a vast improvement on what we very nearly ended up with. Anyone unfamiliar with the early stages of the project, as it rode the pre-production merry-go-round at Amblin and Fox and Universal and CBS, will find some eye-opening material later in this magazine. The various treatments and scripts which preceded the TV Movie's final incarnation offer a crazed glimpse into a vision of Doctor Who so staggeringly idiotic

laughable plotting weren't bad enough, these early treatments seem to have been intent on transforming the Doctor into the one thing he has never been: a family man. And not only that, but a family man who, in the best traditions of all-American TV drama, was both defined and bedevilled by his relationship with his estranged father. (The later script by Robert DeLaurentis went even further, giving the Doctor a girlfriend, a dog, and an Indiana Jones-style deathbed reconciliation with his regenerating father, while even Borusa acquired a grieving widow. Sometimes it seems there just isn't enough vomit to go round.) It takes even less imagination than that possessed by those responsible for this drivel to perceive that these

It was Segal who insisted on retaining the Ron Grainer theme music when, at the eleventh hour, Universal decided they wanted to replace it. The Police Box exterior of the TARDIS is absolutely spot-on: they didn't really have to make that effort, but they did. And they took the trouble to recreate the old TARDIS key, and the sonic screwdriver, and the Cloister Bell sound effect, and to furnish the Doctor with jelly babies instead of the more obvious (to a Stateside audience, at any rate) jelly-beans. The discreet elegance with which our hero's long-favoured alias of 'John Smith' is dropped into the action (forged on the Doctor's hospital papers by a guilty Chang Lee) demonstrates the very real thought that went into instilling an authentic flavour of old-time Doctor Who into the delivery of a piece of mainstream US television.

In the design trappings, there's also a conscious attempt to tap into a kind of essential Who-ishness. It's a very particular kind to be sure, but if you're going to pick an old era of Doctor Who on which to build and develop new riffs, then the Victorian Gothic of the early Tom Baker seasons is as good a



"A gentleman explorer's ramshackle library ..."

period as any. The TV Movie's vision of the TARDIS interior as a gentleman explorer's ramshackle library, carpeted and comfy, its console all brass fittings and stained glass and crank-handles, suggests a big-budget reinterpretation of the mahogany-panelled Jules Verne Victorian that had suffused not only the TARDIS interiors but also the principal settings of such classic mid-1970s tales as *The Deadly Assassin*, *The Talons of Weng-Chiang* and *Honor of Fang Rock*. The flavour is enhanced still further when the Master's remains, already deposited in a funeral casket straight from the imagination of Edgar Allan Poe, are laid to rest by the Doctor in an ersatz Venetian shrine lined with countless guttering candles. This is Victorian Gothic with a capital VG.

Production values are indeed one of the movie's strongest cards. Not only the sets but also the camerawork, the editing and the visual effects are without doubt the slickest, costliest and most professional that Doctor Who has ever had, and they do the job required of them very well. There's no two ways about it: by comparison with the rest of Doctor Who, the TV Movie looks simply fantastic. The TARDIS is realised on a scale that no BBC budget of yore could ever have dreamed of. The

ANYONE WHO IS AWARE OF THE STAGGERINGLY IDIOTIC EARLY IDEAS FOR THE TV MOVIE CAN ONLY GREET THE FINISHED PRODUCT WITH A HUGE SIGH OF RELIEF. WE WERE VERY LUCKY ...

that we can only greet the eventual product with a huge exhalation of relief. A few incongruous references to the Eye of Harmony and the Doctor's baffling involvement in Skaro's judicial system seem positively mild by comparison with the ghoulish hotchpotch that might have confronted us: the Doctor's father Ulysses building the Great Pyramid of Cheops as a space beacon and regenerating in an Egyptian sarcophagus into the body of the new companion's dead father from Kansas, during a wartime escapade combining Winston Churchill with a remake of *Genesis of the Daleks* in which the Doctor is accompanied on his travels by the spirit of his dead grandfather Borusa, who now inhabits the TARDIS console. Or something. As if the

formats were just so much processed meat for the bland sausage-machine of ultra-safe American TV production, and the extent to which they missed the point of Doctor Who was frankly hilarious. So whatever the merits or otherwise of the Paul McGann movie, we can thank our lucky stars that the so-called 'Leekley Bible' and its development-hell ilk were consigned to early oblivion.

By welcome comparison, there's plenty of evidence in the TV Movie to demonstrate the production team's dedication to what they perceive to be the true spirit of Doctor Who. A lot of elements that we might take for granted are the result of producer Philip Segal's admirable determination to stick to his guns in the face of studio interference.

backgrounds are teeming with more supporting artists than you'd see in a whole season of old Doctor Who. There's a motorbike and ambulance chase which, for sheer proficiency of stunt work and editing, puts anything ever attempted during the Pertwee era into the shade.

So far, so good. But amid all this enticing glossiness there's an important caveat. If we want to see the show as the casual viewer might have seen it in 1996, we must set aside our fannish instincts for a moment and try to compare the TV Movie not to the rest of Doctor Who, but to the rest of the mainstream TV that was coming from the US in the mid-1990s. Straight away the picture is very different: seen in this light, the TV Movie isn't

actually a great deal better or worse than anything else. In fact, it looks like a thoroughly standard piece of mid-budget sci-fi drama – it might almost be a feature-length episode of *The X-Files* or *Lois and Clark*, two shows which were churning out stuff like this on a weekly basis at the time. The stark blue lighting, the emphasis on night shooting, the chic city location, the police bikes, the gangland shoot-out, even the ER-style interlude of hospital drama as the comatose Seventh Doctor is crashed through casualty doors amid a flurry of medics and nurses and pagers: it's all executed with textbook proficiency, but it's all ultra-familiar. The same is true of the music: the atmospheric incidental score is excellent, but the new arrangement of Ron Grainer's theme tune subverts all the mystery and strangeness of the radiophonic original with a conventional orchestration – trombones, xylophones and all – which merely succeeds in making it sound more or less like the theme music from a dozen other shows. And *Doctor Who* is supposed to be different, isn't it?

So the production values may be the smartest in *Doctor Who* history, but they're by no means the most imaginative or inspiring, which is a different matter altogether. Instead, the TV Movie attempts to broadcast a sense of *Doctor Who*-ness by sprinkling continuity references liberally about like a top-dressing of fertiliser, perhaps in the hope that something will take root. Unfortunately, the garbled preamble in which the Doctor's voiceover attempts to shoehorn in the concepts of Skaro, the Master, the Daleks, the Time Lords, Gallifrey, and the limit of 13 regenerations (and in only slightly more time than it took you to read that last sentence) achieves very little – apart, no doubt, from encouraging the much-coveted casual viewer to switch channels without delay in the pursuit of something less weird.

Below: The Seventh Doctor bows out with little dignity after a bungled operation.
Right: The kiss that enraged a billion *Doctor Who* fans ... erm, well, half a dozen, anyway.



This is a pity, because the opening scenes are sufficiently stylish and intriguing to be perfectly watchable to the uninitiated without the need for explanations: the only essential bit of back-story is that the Doctor is transporting the Master's remains, which could easily have been given a fuller explanation later on. Strip away the opening salvo of indigestible continuity, and it soon becomes apparent that at the heart of the TV Movie there's a perfectly good story: a sort of light-hearted urban sci-fi thriller pitched somewhere between *Ghostbusters* and *The Terminator*, nicely propelled by a number of intriguing and mutually compatible theories. Grace finds self-fulfilment, and Chang Lee finds redemption, in their mutual

involvement with the Doctor's wholesome rebirth and the Master's decidedly unwholesome one. Within this framework the pacing and plotting are really rather elegant, interlocking and dancing together in a closing spiral that eventually brings the four principal characters together for the final showdown. Unfortunately the one thing that keeps getting in the way, disturbing the flow and throwing the plotting repeatedly off kilter, is the production's bizarre attitude to *Doctor Who* itself.

And there's the crowning irony. The best bits of the TV Movie are the bits that aren't bending over

that was precisely what made them great stories. By comparison, tales like *Art of Infinity* and *Resurrection of the Daleks* are miserably straitjacketed by their over-earnest attempts to be *Doctor Who*; in the very process of trying too hard, they end up merely looking like a forgery of it.

This is the trap that forever lurks on the periphery of the TV Movie: there are moments when it looks as if the show is about to break free of its self-imposed shackles and plant the *Doctor Who* standard in fresh, exciting territory, proudly announcing the birth of a new era. But every time,



THE KISS IS CLEARLY MOTIVATED NOT BY SEXUAL DESIRE, BUT BY THE NEW DOCTOR'S JOIE DE VIVRE

backwards to be like *Doctor Who*. In fact, the more it tries to be like *Doctor Who*, the less like *Doctor Who* it becomes. It's not only the casual viewer who would have benefited from the loss of all those bumpy and irrelevant references to Rassilon and the Daleks and the Eye of Harmony. The story would be better off too.

This is far from being a new phenomenon: ever since 1963, the best *Doctor Who* stories have always been those that don't wear the show's mythology on their sleeves, the ones that aren't trying too hard to be *Doctor Who*. That's why no other TV show has ever come close to spawning such wildly diverse delights as *The Myth Makers*, *City of Death* and *Kinda*. It's also why, in their day, stories like *Gensis* of the Daleks and *The Deadly Assassin* got up the noses of the show's self-appointed gatekeepers, because for all their latter-day iconic status they weren't trying over-hard to be *Doctor Who* either. They didn't bother to tie themselves in knots in the pointless process of kowtowing to some half-forgotten and probably already irreconcilable theory of 'continuity', and

the moment is marred by a misplaced anxiety to be seen to be 'proper' *Doctor Who*, and as a result the script gets itself in a muddle, forever dancing to the tune of fumbled continuity when it should be spreading its wings and taking flight.

That the continuity is fumbled wouldn't really matter much, were it not for the very fact that the TV Movie sets such ostentatious store by its observance of *Doctor Who* folklore. If you've ever found yourself pondering the vexed question of whether Atlantis was destroyed by the Demons, by the Chronovores or by a mad professor with a madder accent (or if you've ever lost sleep over whether the 'D' in TARDIS stands for 'Dimension' or 'Dimensions'), a question which is further confused by the Eighth Doctor's decision to join his granddaughter in dropping the plural, you'll know that *Doctor Who* boasts a long and noble tradition of self-contradiction. But we're talking about something entirely different here: having made a meal of its principled adherence to 'official' *Doctor Who* lore, the TV Movie then proceeds to go straight ahead and muck it all up anyway. The chameleon circuit has disappointingly gone native and become the 'cloaking device'. The Eye of Harmony is no longer a monolith on Gallifrey containing the nucleus of a black hole:

instead, it's a power-source of undisclosed nature or provenance situated in the TARDIS Cloister Room (is there one in every TARDIS, or did the Doctor rustle this one up himself? We aren't told), which for some reason can only be opened by human eye contact. In other words, it's something totally different from the Eye of Harmony seen in *The Deadly Assassin*. Not that any of this would bother the non-fans who watched the show, but that's the entire point – calling it the Eye of Harmony therefore achieved absolutely nothing apart from irritating the fans. So why didn't they just call it something else?

Similarly, why bring the Daleks into it? To any viewer unfamiliar with the deadly dustbins, their almost-presence in the TV Movie is just one more

overpaid executive, whose job it was to simmer everything down to the same bland product level as every other TV show, had arbitrarily decreed that a half-human hero was 50% more acceptable than a wholly alien one. Since 1996 there has since been no shortage of 'fictional' theories to account for this unexpected new skeleton in the Doctor's cupboard (Gareth Roberts offers an ingenious explanation in his recent character-study of the Eighth Doctor in *DWM* 329), but whatever the real reason for its inclusion, as it stands in the final production the half-human shtick is quite simply meaningless.

Also to be regretted are the embarrassing solecisms which one likes to assume would have been less likely to slip through the net at the BBC.

The mispronunciation of 'Turandot' is a forgivable lapse – and goodness knows there are enough of those in pre-1990s Doctor Who – but in its golden age the show was at least made by individuals who, however

'From Stratford'). As for quite what strangled transatlantic daydream resulted in the coining of the bewildering double-adjective 'Humanian' – a word that wouldn't sound out of place among George W Bush's comedy lexicon of extended vocabularizations – well, perhaps it's a question best left unasked. (The fact that a hilarious evolution of the word 'Castellan' can be traced through the earlier scripts – changing first from a title to a name, which is then re-spelled 'Castellan' – offers some indication of the minds at work here. Nobody seems to have known or cared that 'Castellan' was a real word with a real meaning from a real dictionary, which is why Robert Holmes put it in Doctor Who in the first place.)

Nevertheless, both the writing and the direction of the TV Movie betray a keen intelligence. The punning strap-line 'He's Back – And It's About Time' is borne out in the finished product by director Geoffrey Sax's nicely-judged motif of clocks, watches and timepieces



bewildering irrelevance. To the rest of us, it serves no purpose other than prompting us to ask (a) why exactly is the Doctor suddenly working as a courier for his deadliest enemies, and (b) why exactly do they sound like Pinky and Perky? In other words, what was the point of doing it at all? Apparently the original idea was to include a full-scale Dalek-infested prologue scene, for which Terry Nation was even paid a handsome sum, but the emasculated fudge which opens the final production offers proof, if any were needed, that retaining the incoherent vestiges of an abandoned idea simply doesn't work. Far better to remove it altogether.

A more serious transgression in the fans' eyes is the introduction of the concept that the Doctor is half-human. Again, in principle, this is fine. Assuming there's a good reason for it, iconoclasm can be a positive and invigorating thing. But when we examine the evidence, there appears to be no reason for it at all. It's irrelevant in plot terms – indeed, the final confrontation with the Master would make rather more dramatic sense were the Doctor's *Tim Lord* eyes the only ones capable of opening the Eye of Harmony; this would have given the Master a further reason to entrap the Doctor, and would have offered a clearer excuse for including the somewhat obscure image of our hero's eyes being forced open, *Clockwork Orange*-style, by a rather daft-looking piece of bondage gear. The only real reason for making the Doctor half-human would seem to be an editorial decision; the Spock-indebted notion had originally surfaced in the aborted John Leekley script of 1994, but it's clearly an idea that the producers wanted to cling onto. In fact, it's tempting to suspect that some



small their budgets may have been, did actually know what a cloister was (the TV Movie's Cloister Room appears to have been designed by someone who doesn't, and is consequently devoid of any cloisters – the Great Big Gothic Staircase Room would be a more fitting moniker). They also knew, like the Fourth Doctor, that the artist who painted the Mona Lisa was called 'Leonardo' (calling him 'Da Vinci' is a bit like calling William Shakespeare

Far left: A crown of 'thorns' for a resurrected Doctor. Above: The Great Big Gothic Staircase Room in all its glory. Left: The Doctor and Grace take to the road. Jo Grant eat yer heart out!

which crop up throughout the movie. The vision of the TARDIS brimming with clocks of every shape and size is a charming touch, unconsciously recalling the Fourth Doctor's speech in *The Sontaran Experiment*: 'I just love clocks – atomic clocks, quartz clocks, grandfather clocks ... cuckoo clocks.' At Bruce's bedside the seconds are ticked away by a tacky spaceship alarm-clock, blackly foreshadowing his possession by the Master in rather the same fashion that a grinning Mickey Mouse gazes on sightlessly during *An American Werewolf in London*'s famous transformation scene. Frightened and bewildered, the newly-regenerated Doctor gets his first flash of returning memory when he catches sight of a wall-clock in the hospital. And of course, events culminate in the countdown to the activation of Professor Wagg's all-important millennium clock, the tension building via some very effective inter-cutting between the glittering reception at the Institute, the raucous house-party attended by mortuary attendant Pete, and the countdown to obliteration on board the TARDIS. The entire adventure is kicked off by the Doctor's gramophone record hiccupping repeatedly on the word 'time' sets the mood very nicely.

Taking his cues from scriptwriter Matthew Jacobs, Sax makes much of the parallels between the lead characters, and there are some nice visual

juxtapositions: the agony, trauma and pathos of the Doctor's chaotic regeneration is intercut with the coolly controlled rebirth of the Master in Bruce's body, a deft little touch which manages to echo the inherent contrasts in the show's original Doctor/Master dynamic (compare this with *The Time Monster*, for example, which has the Master settling down at the Newton Institute with a glass of brandy and a cigar, while at UNIT HQ the Doctor opts for a sandwich and a mug of tea). Later we see a bewildered Chang Lee picking through the Doctor's possessions, juxtaposed with shots of a forlorn Doctor searching through the hospital lockers in search of his very identity.

Sax also manages to have fun with a few cinematic references, most obviously and successfully during the regeneration sequence, as the Doctor's return to the land of the living is interposed with shots of mortician Pete watching Boris Karloff twitching into life in Universal's *Frankenstein*. There's a similarly close echo of *I Married a Monster From Outer Space* in the Bruce/Master 'regeneration' (the scene in which the Master stares from the bedroom window, flummoxing his wife with his new



Above: Oh Christ! The Doctor holds back death ... and on to his blanket. Top right: The new Doctor had a shock of curly hair, twinkling eyes, an old/young face, etc ... Right: A rare quiet moment for the Eighth Doctor.

personality, mirrors a sequence in the 1958 movie almost shot-for-shot). Rather more baffling is the oddly gratuitous Arthurian echo as the Master applauds Chang Lee's ability to 'pull the staff from the stone' in the Cloister Room, while the portentous undercurrent of none-too-subtle Messianic imagery is something that Sax would later claim was entirely unintentional – which is remarkable, given Grace's explicit reference to 'the Second Coming' and the new Doctor's Christ-like entrance, wreathed in a shroud, followed by his quasi-Biblical collapse to his knees, arms akimbo as he howls "Who am I?" to the heavens, and later the 'crown of thorns' device attached to his head in the final showdown.

If the directorial flourishes occasionally teeter on the brink of excess (at one point the newly-regenerated Doctor staggers through a mysteriously

derelict, smashed-up hospital ward in the middle of a thunderstorm, seemingly for no better reason than that this allows for some snazzier shots than the director would get in a smart, intact hospital ward in nice weather), there are some nice moments of humour that feel appropriate within the new format: the police bike careering in and out of the TARDIS is a great gag, and the twitchy Professor Wagg brings a welcome quirkiness to an otherwise rather dull array of supporting characters. It's pleasing, too, to note that Sax has taken the trouble to ensure that all the

dominated by the smooth perfection of Starfleet technology activated by no more than a suave 'Make it so', Paul McGann's impromptu thump on the TARDIS console at the end of the TV Movie really counts for something.

There's also a strong sense of propriety about the Doctor's tastes in reading matter (HG Wells, of course) and music: he's a devotee of both lounge jazz, as in *Silver Nemesis*, and opera, as in *The Two Doctors*. The idea that the Seventh Doctor is jolted from his coma by the strains of Puccini is charming, and his sudden snap from nostalgic



key post-regeneration ingredients are present and correct. Ever since *The Power of the Daleks*, each new Doctor's first glimpse of his face in a mirror has become a small but crucial moment in Doctor Who iconography, and the vision of Paul McGann's troubled eyes staring back at him from a whole gallery of shattered mirrors is a suitably traumatic variation on the theme. It's a relief, too, to note that the show hasn't made the mistake of bestowing its newfound slickness on the Doctor himself, whose methods are as reassuringly ramshackle as ever. In a sci-fi universe increasingly

recognition to quietly desperate urgency gives Sylvester McCoy perhaps the most magical moment of his entire Doctorate. It's a pity, then, that the actual circumstances of his 'death' seem a little queasy and out of kilter with the rest of the adventure. Every Doctor has faced the final curtain for a different reason, but the twin indignities visited upon the Seventh (inadvertently caught in the crossfire of a gangland killing, before being unwittingly killed by invasive surgery) seem a far cry from the noble and momentous confluence of events we've come to expect when a Doctor bows out. Whether this rather sordid back-street regeneration represents a subversive stylistic triumph or just a sadly undignified exit for the Seventh Doctor is a matter for debate, but there's a definite sense in which, like the subsequent mortuary scene in which Pete heaps indignity on the Doctor's corpse, it leaves a rather bitter taste in the mouth that's thankfully absent from the rest of the movie.

However, out with the old and in with the new, and here we come to one of the universally admired ingredients of the TV Movie. From the surprisingly little we actually get to see of him in fully-fledged "I am the Doctor" mode (he doesn't show up for the first 20 minutes, and then proceeds to spend another half-hour

trying to remember who he is), Paul McGann has all the makings of a fine Doctor, combining the boisterous mania of the Fourth incarnation with the boyish exuberance of the Second and the haunted, faraway eyes of the Fifth, as well as



subsequent audio adventures). On the few occasions in the TV Movie when we're permitted to see the Eighth Doctor untroubled by regenerative trauma, identity crisis or the Master's despicable plots, Paul McGann exudes a splendid gravitas laced with insouciant humour. When he tells Grace at her apartment that "By midnight tonight this planet will be pulled inside out," he says it with such copper-bottomed certainty that we believe him, and even she begins to. A few scenes later, he reacts to a newsreader's explanation of freak weather conditions by smirking, "I love humans ...!" Fearing for his sanity and possibly her own, Grace smiles back sweetly, before succumbing to confusion when he adds, "... Always seeing patterns in things that aren't there." This is a wonderful, complex moment, as an engaging new Doctor begins to strike up a relationship with a promising new companion.

So it's rather a pity that we see so little of this side of Paul McGann's Doctor, who is repeatedly called upon to execute rather silly, undignified action pieces that do the character few favours. The "Stand aside before I shoot myself" moment is marvellous, as indeed is the motorbike chase, but elsewhere there's altogether too much yelling and shouting and emoting and flinging about of arms, which McGann's almost palpable discomfort would suggest is a directorial imposition rather

motions without ever really launching into anything truly momentous. Eric Roberts is a serviceable villain, but if the 'morphant' Snake-Master is a cut-price variation of Terminator 2's quicksilver robot, then the subsequent Roberts-Master is little more than a blatant bargain-bin Schwarzenegger, right down to the leather coat, the shades, the swept-back hair and the stilted delivery of the clunking wisecracks. Yee Jee Tso provides solid support, but the movie is really about the Doctor and Grace, and it's to Paul McGann and Daphne Ashbrook that it belongs. Seldom has a Doctor/companion relationship blossomed so convincingly in such a short amount of screen time. Their kiss, considered so controversial by fans at the time, now seems scarcely any more out of place than those the Doctor gives to Nyssa in *Terminus* or to Jo in *The Green Death*: as more than one commentator has noted, it's clearly motivated not by sexual desire but by an outpouring of the new Doctor's irrepressible *joie de vivre*. Less forgivable in the final analysis is the Doctor's apparent omniscience concerning everyone's future lives, together with the cop-out ending in which he travels back in time to save Grace and Chang Lee – this is a problem not so much because it happens to contradict a line uttered by Peter Davison in 1982, but because it exposes the entire Doctor Who format to ridicule (if he can do that,

ON THE OCCASIONS WHEN WE SEE THE EIGHTH DOCTOR AT REST, HE EXHIBITS A SPLENDID GRAVITAS LACED WITH HUMOUR



boasting something of the sartorial flair of the Third (now there's something they got triumphantly right – McGann's attire is easily the most authentic of any Doctor's since Tom Baker). As is the case with some earlier regeneration stories, it's a pity that we get to see so little of this Doctor 'at rest', because these are his finest moments and are the ones which hint at what we might have seen had a series been forthcoming (and indeed at what we can now hear in McGann's



Above left: The Eighth Doctor in "triumphantly right" attire. Left: Amazing Grace (Daphne Ashbrook) sets the new Doctor's hearts a-fluttering. Above: The Master (Eric Roberts) in "blatant bargain-bin Schwarzenegger" mode.

than an acting decision. The Master's crown of thorns contraption is presumably supposed to look nightmarish and horrific, but all it really does is rob the Doctor of dignity. Even the regeneration itself lacks a certain nobility, climaxing as it does in an undignified display of

computer-enhanced gurning. None of this is Paul McGann's fault, and he emerges from the movie with honour, but his finest moments are very evidently those in which he's dancing to his own tune rather than to a set of technical requirements. And I hate to bring it up, but has nobody ever pointed out that that is one of the most remarkably unconvincing wigs in screen history?

Such as it is, the actual plot of the TV Movie seems almost irrelevant, going through the

then he could win his battles every single time by ... well, by doing that). And do we really need that 'Oh no, not again!' Scooby-Doo ending? Yes, I suppose we probably do.

When all is said and done, the TV Movie bears an impossibly heavy load on its back. It's an entire Doctor's 'era' in one 85-minute chunk. Imagine if the Tom Baker era had begun and ended with *Robot*; we'd regard it merely as a fraudulent imitation of the Pertwee years. If *Castrovalva* was all we had of the Davison era, we'd be less than ecstatic. *Spearhead from Space* on its own is entirely unrepresentative of the Pertwee seasons. So perhaps we can never really look at the TV Movie realistically. Through no fault of its own, all of its shortcomings are magnified. So, indeed, are all of its triumphs. Yes, it could have been better. And yes, it could have been worse. But at least it's there.



Something Changed

"A battle-weary Time Lord languishing in the back-waters of audience popularity?" That was how the BBC saw Doctor Who in 1990, as, for the first time in 26 years, the show failed to return for a new series. But for a series presumed dead, there remained a few curious signs of life, as **Andrew Pixley** discovers ...

1990

When the Seventh Doctor and Ace walked off with work to do at the end of *Survival* on Wednesday 6 December 1989, the future of Doctor Who on

BBC Television was very uncertain. The BBC was moving towards having many of its series made by external companies, and in July 1989 an approach had been made from Philip Segal of Columbia Pictures Television, in Burbank, California, to BBC Enterprises regarding recrafting Doctor Who as a British-American co-production, possibly to air on ABC, one of the major networks in America. As early as mid-August, it had been clear that Doctor Who was not going to be entering production as planned in Spring 1990 for Sylvester McCoy's final season as the Doctor. John Nathan-Turner remained at the production office as a caretaker producer dealing with merchandise matters. However he, too, had indicated an interest in making the series via his own company. Similar enquiries had been made by Saffron Productions headed by former story editor Victor Pemberton, GATA Productions under Chris Leach, Coast-to-Coast who then held the licence to produce a Doctor Who cinema film, and also a consortium headed by another former story editor Gerry Davis in partnership with Dalek creator Terry Nation. With no new television adventures on the horizon, Nathan-Turner had given editor Peter Davill-Evans of Virgin Publishing the go-ahead to consider original Doctor Who novels alongside the Target novelisation programme which was drawing to a close. At the end of October 1989, BBC Enterprises announced to all interested parties that it would not be considering any further discussion on Doctor Who co-production until 1990.

As 1990 arrived, the BBC promised an announcement "soon" while Davis outlined that if he and Nation got the rights, they would blend the best of American and British television in a 20 to 26 episode season made in Britain with overseas locations such as the US and Canada. The pair pledged to retain the "Britishness" of the show. A suggested format for the show was a quest for the Doctor, with violence and sub-plots being reduced. However Peter Cregeen, BBC's Head of Series and Serials, still suggested that Doctor Who might remain at the BBC, hinting that when it did return, there might be some substantial changes. Dalton-Reynolds, who, as Coast to Coast, was developing the movie Doctor Who - The Time Lord from a script by Johnny Byrne, had aimed to start filming in March 1990, and Segal briefly considered joining forces with the movie team to develop this as a television pilot. Actress Caroline Munro, originally cast as the Doctor's companion but now due to play the villainous Zilla, gained some profile for the film on Monday 22 January when she married George Dugdale, co-producer of the movie alongside Peter Litten.



Former Doctor Who story editor Gerry Davis had planned a new version of the series

IN OCTOBER 1989, BBC ENTERPRISES ANNOUNCED THAT NO NEW DOCTOR WHO SERIES WOULD BE CONSIDERED UNTIL 1990

In the meantime, Segal had a meeting with BBC Enterprises in mid-January and discussions continued towards developing Doctor Who for the BBC in the UK and CBS in the USA with a possible debut of Autumn 1991; involved in these talks was Verity Lambert, the original producer of the show, who was acting on behalf of the BBC. At Virgin, Davill-Evans had drafted a proposal for the new novels over Christmas, and on Wednesday 24 January completed an outline for six linked stories in which the Doctor has to search for Ace after she is split into five personas and scattered through time and space by the Master. On Friday 9 February, Nathan-Turner indicated that this concept did not appeal to him and suggested finding another running theme.

During all this, the BBC's archive clips programme *Boxpops* screened an extract from Episode 1 of *The Dæmons* on Sunday 28 January; interestingly, this sequence was in colour, taken from an off-air American recording made in the 1970s. Fans were also able to purchase *The Cyber Nomads*, another of the talking books in the *ArchivTapes* Cyber-histories from David Banks. On Monday 5 February the first of BBC Enterprises' new regular issues of Doctor Who home videos began with the very first serial under the title *An Unearthly Child* alongside *The War Games*; to tie in with these, the corresponding Target novelisations were reprinted with matching cover artwork within a few weeks, kicking off a new range of reprints. Having completed his annual panto appearance in *Aladdin* in Manchester, McCoy was also due to appear on *Blat Peter* on Monday 13 February to preview the new run of his BBC's children's show *What's Your Story?* Later in the month, the actor launched his taped interview with Banks, *Who's the Real McCoy?*, in Manchester on Saturday 24 alongside further of *The ArchivTapes* from Silver First.

On Monday 5 February, the news about the contracts for McCoy and Sophie Aldred being withdrawn appeared in *Today* and *The Daily Mail*. Nation and Davis were now aiming to produce a two-hour pilot taking the show back to its origins, and then four four-part serials with an older actor playing the Doctor, probably to air in 1992. During February, Segal continued his background research into the series and arranged a meeting with Cregeen and Head of Television Drama Mark Shivas for the end of the month. Unfortunately, on the day of the meeting, Segal resigned from Columbia to move to ABC and the notion of Doctor Who being developed for CBS was abandoned.

An extract from the fourth episode of the first Dalek story was amongst the television treasures selected by director Ken Russell for his appearance on BBC's *Plumder* on Tuesday 6 March; politician Edwina Curry had chosen a clip of the series the previous day, and MP Paul Boateng chose a segment from *The Ordeal* on Wednesday 28. In the meantime Tom Baker attended 'A Day with the Doctor' in Baltimore on Saturday 17 March. McCoy spent a couple of days recording a Radio 3 series, *Herr Doktor Murke's Collected Silences*, at the end of March. Then in the UK, *An Unearthly Child* marked Doctor Who's debut on satellite channel BS8 on Sunday 1 April.

Meanwhile, Virgin Books had been developing a new strand of fiction. *The Space Pirates*, published in March, was to be the last regular novelisation of an old serial in the Target range, and on Friday 6 April Davill-Evans completed his revised proposal for Doctor Who - *The New Adventures*. He and Nathan-Turner had worked out a new linking narrative for the first four novels - that of the *Timeyworm*, a space-time computer virus, which the Doctor and Ace would encounter in four different time zones. Other new merchandise appeared in the form of an Ice Warrior in Dapol's expanding range of action figures, and a square CD of Doctor Who - *Variations on a Theme* which, along with Marvel's graphic novel of *Abolom Daak - Dalek Killer*, was the subject of a signing for McCoy, Aldred and Banks in London. Such launch signings were soon to become a regular event around the UK, with barely a weekend passing without some of the cast and crew from the series appearing at a specialist shop - notably in events organised by the

New Oxford Street branch of Forbidden Planet.

In early April, a hopeful Davis received a letter from Cregeen informing him that "it will be a few months before a decision" could be made regarding Doctor Who; by now, Davis' team had apparently looked into renting studio space in Canada to make the show. Meanwhile in the ongoing Doctor Who Magazine comic strip from Marvel, Sarah Jane Smith returned to team up with the Seventh Doctor in Train-Flight.

At the same time, Coast to Coast became Green Light. Litten explained that the current cost for the movie project was 10 to 30 million pounds, but that the backers they had approached so far wanted to make substantial changes to the character of the Doctor. In May, it was indicated that parts of the film would be set in Washington DC, John Cleese and Albert Finney were rumoured to play the Doctor, while Canadian Bob Clark was named as the director. A planned announcement at the Cannes Film Festival failed to happen as the Green Light team attempted to find funding in the UK as opposed to the US. Lanzarote was now named as a possible location and a new TARDIS set costing £150,000 was outlined. By now, Byrne had decided to move on from the version of the storyline laid down by Mark Ezra, Litten and Dugdale, and put forward a number of suggestions for new background stories which changed the motivation of the main villain Varnax towards his plans for the Doctor and the TARDIS.

On Thursday 10 May, a costumed McCoy opened the Tyneside Festival of Creativity and Imagination, with a Doctor Who exhibition at the Gateshead National Garden Festival running through to late October. As it turned out, McCoy and Aldred did get to play the Doctor and Ace for the BBC again in 1990, recording an edition of the schools series *Search Out Science* entitled *Search Out Spotz* between Monday 14 May and Friday 25 May; the science show was aimed at 9 to 11 year olds, and Kg also put in an appearance. Aldred attended one of the increasing number of small Doctor Who events around the country on Saturday 19 May when she joined Colin Baker and Nicholas Courtney at Aldeburgh for 'The End of an Era?'. The following weekend, McCoy

AS IT TURNED OUT, MCCOY AND ALDRED DID GET TO PLAY THE DOCTOR AND ACE AGAIN IN 1990 - ALBEIT FOR AN EDITION OF SCHOOLS SERIES 'SEARCH OUT SCIENCE'



Virgin Books editor Peter Darvill-Evans was a key player in launching the new range of Doctor Who New Adventures

BBC dismissed it as "pure speculation".

July came and went with no announcement, and at the end of August, Nathan-Turner finally left his post of caretaker producer and started working on a variety of projects on a freelance basis. For the first time since 1963, the Doctor Who production office at the BBC was closed.

During the summer, a new board game - *Bottle for the Universe* - was issued along with further BBC videos. Composer Mark Ayres suggested that an extended edit of *The Curse of Fenric* could be prepared for release by BBC Video in early 1991; the serial had been heavily cut prior to broadcast for timing reasons and the missing scenes could now be restored. BSB also devoted an edition of its show *31 West to Doctor Who* on Tuesday 26 June, including an interview with McCoy and a report from the Doctor Who Exhibition at Longleat.

In the meantime, the movie was in limbo while Litten focused on other projects. This allowed Byrne to undertake his radical changes, rechristening the project Doctor Who - *Last of the Time Lords* and developing an original idea he had come up with on Monday 4 June. Byrne felt that too much of the original script had now leaked out into fandom. The new version saw the Doctor as the last element of his civilisation - and, as such, was a target for Varnax in his quest to become immortal.

During June, Darvill-Evans invited submissions for the *Timewyrm* sequence of *New Adventures* from budding authors and contacted several he knew by repute. John Peel was asked to develop the first book, *Genesis*, at short notice on Friday 22 June, and was formally commissioned on Thursday 12 July; the setting of the work - Mesopotamia at the time of Gilgamesh - would introduce adult themes of the sort which could not have appeared on the TV series. An exhibition devoted to the series ran at the Museum of Childhood in Edinburgh from Saturday 21 July through to the end of September, and Target issued another 'Missing Story' adaptation - *Mission to Magnus* by Philip Martin. With the rejacketed reprints selling well, the Target range was set to continue with its reissue of old titles in the new year. In the meantime, *Temptation* came to a premature end mid-July, and McCoy set off on a six-week tour of the USA, taking in various conventions; speaking in New York he indicated that fate was telling him it was time to move on from Doctor Who. Banks' third interview tape, *Picture in Person*, was made available and Piccadilly Press issued the third volume of its much delayed *Encyclopedia of the Worlds of Doctor Who*.

August saw a number of props and costumes from the series auctioned off at Bonhams in London on Monday 6. A fortnight later, on Friday 17, former Doctor Who producer Graham Williams was killed in a tragic shotgun accident. Former script editor Terrance Dicks, the mainstay of the Target novelisation range, was asked to submit a *New Adventures* outline, and his synopsis, *Exodus of Evil* (latterly *Exodus*), was accepted in late August. Doctor Who Magazine also changed its frequency from monthly to four-weekly, providing an extra issue each year; Ace joined the Doctor in the comic strip with the story *Fellow Travellers* written by former script editor Andrew Cartmel.

A regeneration from the Sixth to the Seventh Doctor was staged on Saturday 18 August at 'A Day with the Doctor II' in Cleveland, Ohio, thanks to guests Colin Baker and Sylvester McCoy. Having screened four William Hartnell serials already available on BBC Video, BSB took the plunge by announcing an entire weekend of Doctor Who for Saturday 22 and Sunday 23 September; this would comprise ten complete serials, odd episodes and other special programming.

The Seventh Doctor returns to host an intergalactic gameshow in the BBC science series *Search Out Science* - BY NICK TUCKER

was found at 'GalaxiCon' in Glasgow declaring that he was moving onto other things rather than wait for Doctor Who to restart; the actor was in rehearsals as Dr Foster in *Temptation* at the Westminster Theatre in London, due to open on Wednesday 6 June.

In June, the BBC's teletext service, Ceefax, promised an announcement about Doctor Who's future at the end of July, while when the rival service, ITV's Oracle, carried a piece about the series being made by an independent company, the

DOCTOR WHO - LAST OF THE TIME LORDS² (1990-91)

In early 1990, Johnny Byrne started to move away from the movie

format developed by Mark Ezra, Peter Litten and George Dugdale in 1987, and came up with a series of new proposals by June. The names of the main protagonists remained the same as before, but the motivation of the main villain, Varnax, was now substantially changed.

Postulating a new backstory, Byrne's new story opened in 1903, with the Doctor in a confused, amnesiac state and incarcerated in an asylum. There he is brutally questioned under laboratory conditions about the TARDIS and Gallifrey by the director, Manon, who saved the Doctor's life when he was convicted of murder two years earlier; there are three observers present at the interrogations. The only person the Doctor trusts is Millie, a 17-year-old orphan servant, with whom he has formed a strong friendship. Millie helps the Doctor to escape, and in Manon's laboratory, the Doctor learns from the director that he is the last Time Lord, and as such his old enemy and one-time friend, Varnax, wants him and his TARDIS to gain immortality. Manon has been conducting genetic cloning experiments in London with Zilla, an alien woman whom the Doctor once loved, and a thug called Negros. Manon is one of many humans under Varnax's control because of his genetic interference in humanity. The Doctor kills the plasmoid Manon, but releases the strange creatures he has created. With the help of his old friend James Alwyn, the Doctor is able to regain the TARDIS when it materialises in London – it now sticks in the form of a London police box. Alwyn is also under Varnax's control, and the Doctor has to kill him too.

Regaining the TARDIS, the Doctor's memory is restored. Varnax the geneticist sought immortality and used the barbaric Mordread warriors created by Zilla to attack the Time Lords and the Time Rangers. The Doctor escaped with the last time ship and the Time Rotor that Varnax needs. The Doctor and Millie head for Raquets, a barbaric world where dwells Gonjii, the noble ex-commander of the Time Rangers who fought with the Doctor. Gonjii is then captured by the agents of Varnax to lure the Doctor and the TARDIS to the remains of Gallifrey.

On Gallifrey, the trio are captured by the grotesque Varnax who plans to use the TARDIS to take control of time, make himself physically perfect again and become immortal. Gonjii starts to fall in love with Millie; they are placed in a genetic laboratory full of Varnax's creations. Also present is Zilla, who now loves Varnax. The Doctor attempts to point out the error of her ways and plays upon her weaknesses, allowing him to escape with his friends. When the trio attempt to escape in the TARDIS, Varnax rams the vessel with his own ship as it is vanishing into time – and



Varnax's ship is swallowed up by the TARDIS. Temporal reality has been fractured and the Doctor and Varnax battle each other through a chaos of time, history and memory, with creatures created from the subconscious.

The Doctor, Gonjii and Millie battle their way back to the control area of the TARDIS only to find Varnax in command. Varnax takes the Doctor to the regeneration laboratory for Varnax's genetic implant. But as the Doctor's life force is drawn away, Zilla intervenes and she reverses the process. Varnax kills Zilla. Millie is revealed as another of Varnax's sleeping genetic agents and a grief-stricken Gonjii has to shoot her. This turns Varnax into a beastlike, crazed immortal – whom the Doctor pitches into the exposed time vortex to be annihilated ... then made immortal again by the implant – and so die eternally. With Millie now herself again, she is returned to London before the Doctor sets off with Gonjii to find other survivors from Gallifrey and rebuild the planet.

During a series of revisions, the title *Last of the Time Lords* was adopted. Millie was renamed Lotte Wellins, director Manon became Professor Hollas, and the character of Gonjii was redefined. The ex-commander of the Time Rangers now became Manon, and was given a young son called Gonjii. Manon was kidnapped by Varnax's hordes and later revealed to have survived, and Gonjii joined the Doctor and Lotte on their mission to rescue his father on Gallifrey. Zilla now became a renegade Time Lady and the London asylum sequences were set in 1875.

This narrative culminated in *Doctor Who – Last of the Time Lords*, an outline dated Wednesday 5 September 1990. The story now opened in 1933 with a simplified version of the Doctor's escape from the asylum with the help of Lotte where Lotte discovers that the Doctor is the victim of a conspiracy and helps him escape, only to be pursued by the law and strange creatures. With the Hollas and Alwyn characters omitted, the Doctor locates the TARDIS in a junkyard where the Doctor had altered its

form into that of a police box so that it could not be found by Varnax. On Raquets, the Doctor now finds Menon, an aristocratic ex-commander of the Gallifreyan Time Battalion. The remainder of the narrative was effectively the same apart from the conclusion. Varnax turns into a beastlike, crazed immortal during the operation – and a high voltage kills Zilla. Lotte dies in this version after being shot by Gonjii following Varnax's demise.

By early 1991, Byrne had produced 75 pages of script for *Last of the Time Lords*. After making repairs to the TARDIS, the Doctor emerges into London 1934 and informs his friend, surgeon James Radley, at the Garden Club that he is returning to Gallifrey. A waiter who bears the 'Mark of Varnax' on his wrist lures the Doctor into a trap where he is drugged by Varnax. Rendered amnesiac, he is interred for months at St Audon's Mental Asylum where he is examined by Professor Hollas and befriends Lotte Wellins. He is questioned

about killing the waiter by Inspector Dacre – but one of Dacre's officers turns out to be the waiter he pursued. The Doctor convinces Lotte of the strange experiments being conducted by Hollas and his staff, all of whom bear the Mark. The laboratory is destroyed and the Doctor and Lotte escape into the streets of London where a street kid called Marcus helps them evade Dacre. The Doctor seeks out Radley who is unable to fill in many of the gaps in the Doctor's memory; however, when Radley returns to the Doctor the Sonix tool he left with him, the Doctor recalls how he is a Time Lord of Gallifrey. Next day they go to find the TARDIS which was hidden at Smithfield Market. James is revealed to be agent of Varnax, and the Doctor reluctantly kills him to prevent him revealing the location of the time ship. Lotte and the Doctor set off in the TARDIS, and at one point the pair enter a strange garden behind a door in the ship where the Doctor talks in Latin to a hairy creature called Pog (who had been in earlier drafts). After taking a meal served by a talking trolley, the TARDIS arrives over Gallifrey and the Doctor finds his homeworld is now a wasteland.

On Sunday 28 April, Byrne's outline for the rest of the script indicated that the Doctor would go to the outlaw world of Raquet and seek information from his old enemy Mother Cajaje, an obese casino owner. Gonjii, an exiled Gallifreyan commando, joins them and helps locate Varnax's HQ where Varnax is working with Zilla. Although Gonjii becomes attracted by Lotte; the girl is falling in love with the Doctor and she sees his old lover, Zilla, as a threat. An attempt to penetrate Varnax's HQ using the TARDIS goes wrong and temporal reality is fractured. Varnax plans to become immortal and use the TARDIS to seed all creation with genetic codes which will obey him. Lotte is revealed to be the half-human, half-Gallifreyan daughter of Varnax – and she must choose between her father and the Doctor. In this version, Lotte survived and the adventure concluded with her reciprocating Gonjii's attentions.

Nathan-Turner acted as the consultant for the event which was made by John Gau Productions, with recording of interviews starting on Thursday 30 August, taking in the 'Whoniverse '90' convention in Abingdon on Saturday 1 September, and climaxing with recording of the main studio material at BSB's Marco Polo House on Saturday 8 September. A report from UniCon '90 in Los Angeles had also been recorded during August. After the big weekend, BSB started from *An Unearthly Child* again on Sunday 7 October.

At Virgin, former editor Nigel Robinson and fan writer Paul Cornell were commissioned for the third and fourth *Timewyrm* books – *The God-Machine* (later *Apocalypse*) and *Total Eclipse Rewrite* (later *Revelation*) during September, with Cornell's book, as the working title suggests, being a reworking of a fan piece called *Total Eclipse*; Peel and Dicks were announced as being the first two authors for the series. Unfortunately Dapol was not so fortunate with its products, as a slump in the market had

BY THE END OF 1990, FANDOM WAS GROWING IMPATIENT AT THE LACK OF A NEW SERIES, AND FRIDAY 30 NOVEMBER WAS NAMED AS A 'DAY OF PROTEST'

delayed release of many of its action figures from the series – but they were now able to market replicas of the Louis Marx toy Daleks from the 1960s.

By now, Byrne had devised another outline for the Green Light film, *Doctor Who – Last of the Time Lords*, in a 10-page document dated Wednesday 5 September, and it seemed that – with a few changes – the writer could again move towards the stage of scripting dialogue.

McCoy attended Tardis in Durham over Saturday 1 and Sunday 2 September, saying how he would like to play the movie Doctor and work on a 30th anniversary special; accompanied by Daleks and Cybermen he also opened the first Robot Olympics in Glasgow on Thursday 27 September. Peter Davison also continued his convention appearances, attending Nebula '90 in Liverpool on Saturday 6 and Sunday 7 October. Meanwhile, Julian Knott released a limited run cassette tape, *The Corridor of Eternity*, featuring Paddy Kingsland's music from *Gastrowolva* and *Mawdrn Undead*.

In late September, Cregreen stated that only two independent companies were in the running to produce *Doctor Who* and both were British, while at a



Above: The publicity poster for BSB's *Doctor Who Weekend* from September 1990. Below: The Seventh Doctor, Sylvester McCoy, promotes the 'Day of Action' arranged by *Doctor Who* fans angry at the BBC's attitude towards the series.



media lecture in Liverpool, BBC Managing Director Paul Fox suggested the show might return in a 50-minute format. But fandom was growing impatient, and at the Pantocon X convention (attended by McCoy and Jon Pertwee amongst others) over the weekend of Saturday 20 and Sunday 21 October, leaflets were handed out encouraging fans to take part in the *Doctor Who* Day of Protest on Friday 30 November; this story was picked up by papers like *The Daily Express* and *The Daily Star* on Tuesday 30 October. In North America, Lionheart – the BBC's distribution company – struck a deal with the new Sci-Fi Channel that would give the channel the *Doctor Who* back catalogue when it began broadcasting in Spring 1991. Meanwhile, the Brigadier returned briefly to *Marvel's* comic strip in *Darkness*, Felling and fans were invited to be extras for a fake *Doctor Who* convention at the Adelphi Hotel in Liverpool, staged as background to an episode of Channel 4's drama serial *GBH*.

A blow for BSB viewers came at the start of November when it was announced that the station was to be absorbed by its rival Sky and become BSkyB. As such, *Doctor Who* would be abandoned, four episodes into the first Dalek serial, on Saturday 1 December. Other events such as *ExoSpace '90* and *ArmadaCon II* were staged during November, and on Saturday 10 November, *The Express* announced that Dutch action man Rutger Hauer was to star in the *Doctor Who* movie, shooting on which was due to start in July. Pertwee joined Nathan-Turner at Dr Who: The Event held at Wakefield District College on Saturday 17 November, and appeared with McCoy at *Visions '90* in Chicago the weekend after; this major American event also saw attempts to relaunch the *Doctor Who* Fan Club of America which had been inactive for a couple of years.

Search Out Space received its first broadcast on Wednesday 21 November, and at London's CyberCon II the following weekend, Nathan-Turner urged fans not to participate in the Day of Protest, saying it could cause "irreparable damage". On Monday 26 November, the BBC's Premises Operations issued a warning to BBC staff about potential disruption on Friday 30. On the day itself, callers were greeted with a message informing them "We apologise, but within our limited space/time continuum lines to the duty/information office are busy at the moment, but rest assured an automatic record is being kept of all telephone calls on this subject... Certainly a short break for the Doctor should not be seen as a one-way ticket to Gallifrey. Thank you for your interest." Cregreen issued a statement, again saying that the show would only come back when they had "the formula absolutely right". A total of 996 calls on the subject were logged by the BBC over the protest period and a number of these bore false names; lower numbers were reported on Saturday 1 December by papers such as *The Daily Telegraph* and *The Daily Mail* which printed Cregreen's statement. BBC Controller Jonathan Powell was due to appear on *Right to Reply* taking about the series with fans, but the BBC apparently withdrew permission for clips to appear. Taking part in the report instead was James Arnold-Baker, Head of BBC Enterprises, who commented "The property is an old one, it's had its day and is no longer commercially viable". However, interest in the programme had still been potent enough for BBC Radio 5 to devote an edition of its *Cult Heroes* series to *Doctor Who* on Christmas Eve 1990 with a repeat three days later; hosted by Tony Slattery, this programme had been recorded on Thursday 19 December. Also, Virgin was so confident about the pre-orders on the first run of its *New Adventures* that another arc – a trilogy entitled *Gar's Cradle* – was announced for 1992, to be started by Marc Platt, the author of *Ghost Light*.

DOCTOR WHO - THE MOVIE (1990)

When Doctor Who – Last of the Time Lords failed to excite producer Clive Parsons, writer Johnny Byrne fell back on another notion – that of a love triangle with two of the main figures being the Doctor at different stages of his life. For this, Byrne's wanted successful movie elements such as a departed loved one from Ghost, regaining lost youth from Cocoon and switching forms with a physical opposite from Big.

In the outline Doctor Who – The Movie on Thursday 6 June, Byrne postulated an elderly Doctor who has been framed for a terrible crime on Gallifrey, but who has escaped and is in hiding in present day New York, reassembling missing elements from his past taken by some unknown enemy. His time tinkering conjures up his younger self. Both are targets for Chameleon, an alien time-travelling assassin hired to finish the Doctor off. The two Doctors work with Mallie Jordan who finds them both attractive in different ways. With Chameleon destroyed, the two Doctors unmask the enemy on Gallifrey and the TARDIS is restored. At the end of the adventure, Mallie is back on Earth considering life without either Doctor when she meets a man – neither young nor old – who is clearly the man she fell in love with...

Byrne developed the notion in more detail in the coming months as Doctor Who – The Movie. This is a brilliant maverick Cadet at the Time Lord Academy. In the meantime, the Doctor is an elderly man stranded in present day Los Angeles who works on strange gadgets in a seedy apartment block. The Doctor's only friend is Kris Jordan, a 21-year-old orphan who is working her way through college.

A rupture develops in the Time/Space fault in LA which opens up a bridge to a parallel dimension.

Knowing what must be done, the Doctor breaks the First Law of Time. On Gallifrey, Theo breaks into a time ship, the TARDIS, as a practical joke against his instructor, Valans. The TARDIS goes haywire and he arrives in present day LA. There, Theo is being searched for by the Doctor and Kris, but also by the scary humanoid Neglos. The Doctor offers to return Theo to Gallifrey, but first they must deal with Neglos and his cohort Zilla; Zilla is the once-beautiful love of the Doctor's life whose desire for power corrupted her, and led the Doctor to pitch her into the parallel universe. Now, drawing upon the energy of a White Hole, Zilla plans to return.

The ensuing battle with Zilla takes the Doctor, Kris and Theo to the Dead Zone of Gallifrey, a gambling hell hole called Raquetz in a parallel dimension Las Vegas, the prehistoric past, and 18th century London. Neglos is always on their trail – and there seems to be a strange relationship between the Doctor and Theo, despite the differences in outlook between youth and age. In a battle with Neglos, Theo's hand is injured and he acquires a scar – just like the one on the Doctor's hand. They realise that they are the same person – and the Doctor explains that this is why he cannot ever go back to his own time on Gallifrey. Theo is angry about the Doctor's actions, but this is the only way the Doctor can avert disaster.

The Doctor prepares to use his own life force in the battle against Zilla and will not emerge alive. The finale is played out in the Dead Zone where,



breaking into a security vault, the trio find the controllable singularity of the White Hole which powers the Time Lords' civilisation. Zilla is reversing its polarity into a Nemesis. Theo realises that both he and the Doctor are doomed and he feels angry and cheated. Nevertheless, the two versions of the Doctor join as one, reversing the polarity back and so destroying Nemesis – along with the Doctor, Theo and Zilla.

The universe returns to normal. Kris's memory of events is wiped and she returns to her life in LA. Then, walking alongside a river, she encounters a familiar looking man with a scar on his hand – it is the regenerated Doctor, created by the fusion of the old Doctor and Theo.

Likewise, Nathan-Turner proposed a series of 'special' Doctor Who videos to BBC Enterprises which could feature rare episodes and footage introduced by the stars. Furthermore, Bill Bagges of the BBC Film Club was planning an SF drama for video release entitled *The Tip* which would feature Colin Baker and Nicola Bryant in roles similar to those of the Doctor and Peri, while a band called the Slaves of Kane issued a single entitled *Abslom Dook – Dolek Killer*. In the US, Tom Baker paid a visit to the Friends of Doctor Who in New York and did some seasonal readings at their Yuletide event.



Above: Abslom Dook makes his vinyl debut! Below: The extended edition of *The Curse of Fenric* was one of many special releases.



January, the producers outlined their plan to make a frightening Doctor Who film for a family audience and showed production artwork from *Last of the Time Lords*. Another first for BBC Video came on Monday 4 February when the re-edited version of *The Curse of Fenric* went on sale, its development supervised by Nathan-Turner; this was promoted by a special event called Wolftime held at BAFTA in London with McCoy in attendance on Saturday 10. The extended series became the fastest-selling Doctor Who video, and now Nathan-Turner pushed on with his tapes to showcase odd episodes of incomplete serials from the 1960s as well as suggesting that the abandoned 1979 serial *Shoda* should be completed and issued in some form. On Tuesday 12 February, McCoy and Pertwee recorded linking material for *The Hornell Years*, *The Troughton Years* and *The Pertwee Years* at the BBC's North Acton costume warehouse and the old Lime Grove Studios where Doctor Who had first been made.

Little else happened during the Spring. Carmel joined the author list for *Cot's Cradle*, and a group of American fans from The Friends of Tom Baker conducted a tour of Doctor Who locations in the UK as well as meeting stars from the show. An edition of *The James Whale Radio Show* which appeared during ITV's night-time schedule on Saturday 2 March covered Doctor Who on a special cult TV edition, with a feature on the show and its fans. Pertwee and Colin Baker attended ManopitCon in Manchester on Saturday 30 and Sunday 31 March, where Nathan-Turner was positive about the show returning as soon as possible. Broadsystem launched a short-lived Doctor Who Adventure Telephone Line Quiz, and Pertwee travelled to Indianapolis for Whoscon over the first weekend of April. By the end of March, Bagges' video project had been rechristened *Reflections* and was in rehearsal; the time recording began at Wapsey's Wood on Sunday 7 April, the title had changed again to *Summoned by Shadows*.

At this time, Nathan-Turner was looking at repackaging Doctor Who for a new audience on the proposed BBC Select channel as part of a one-hour SF magazine programme entitled *Sci-Fi Select* for which a pilot was assembled. A second pilot – renamed *The Space Station* – was recorded at MOMI on Monday 15 April hosted by Sophie Aldred and featuring the overseas Part Three of *Revelation of the Daleks* along with the first episode of ATV's 1970 serial *Timelip*; the launch of BBC Select was then delayed to 1992, although

1991

1991 began with a viewer's letter in the *Radio Times* on Thursday 10 January declaring that 1990 had seen the end of Doctor Who – a statement which went unchallenged by the editors. Another fan campaign was suggested – this time with fans sending £5 each to the BBC payable to 'Doctor Who' to show the demand for it. MP Sir Hugh Rossi was lobbied by Councillor Alan Dobbie to take up the absence of Doctor Who with BBC Chairman Marmaduke Hussey during January, the reply received from Hussey in early February was again non-committal, and soon the cheques arriving at the BBC (reportedly worth £7500) were being returned to the senders.

The movie project soldiered on. Byrne had revised his storyline on Friday 20 December and soon produced 75 pages of the script, extrapolated from his previous storylines, with Litten and Dugdale discussing it on BSkyB's *The Movie Show* on Friday 25

Nathan-Turner had purchased all the BSB links for reuse in future editions. It was also suggested that Aldred and McCoy would record new linking material for the proposed video release of *Shado*.

In April, the Party Animals strip by Gary Russell in *Doctor Who Magazine* introduced a future incarnation of the Doctor who looked like Nick Briggs, the man who played the Doctor in the amateur Audio-Visual series of *Doctor Who* audio dramas on cassette. Heralded by *The Mail on Sunday* on Sunday 7 April and then an item on *Blue Peter* on Thursday 18 April, there was a significant publicity build up for *Doctor Who: The Auction* at Bonhams of Knightsbridge on Saturday 11 May – the same day that Aldred opened another temporary exhibition about the series in the West Midlands. A more substantial display of costumes from the series was then announced for MOMI – the Museum of the Moving Image – on London's South Bank, arranged by M&J Enterprises who had run the Longleat Exhibition for some years. Nicholas Courtney attended an evening of episodes from the Pertwee era at Swindon Town Hall on Friday 17 May and McCoy was also back in America for appearances at events like I-Con X in New York and Gallifrey One: The Sequel in Pasadena over the first weekend of May. However, by now many stations across North America were dropping *Doctor Who* since no new shows were being made available by the BBC. Nevertheless, following a year at ABC, Philip Segal had moved on to Steven Spielberg's Amblin Entertainment, and renewed discussions about a *Doctor Who* co-production with Shivas at the start of June. Meanwhile, in late June, another MP, David McLean, made a similar approach to Director General Michael Checkland about the series ... only to receive a near identical reply to the earlier Hussey missive.

Byrne's script for *Last of the Time Lords* was left incomplete when it failed to find favour with Clive Parsons, the new producer for the movie. After another outline for the end of the film on Sunday 28 April, Byrne tried a fresh approach with a new four-page treatment for *Doctor Who – The Movie* on Thursday 6 June. This new version looked at a three-way relationship between an old Doctor exiled on present day Earth, his younger self from Gallifrey, and an Earth woman who becomes attached to them both. Byrne developed this notion into a longer outline – but soon the movie project seemed to be in limbo again.

The Cybermen returned to Marvel's comic strip in *The Good Soldier*, again by Carmel. The *Hornet* Years – including the unscreened pilot recording of *An Uncertain Child* – and *The Troughton Years* were issued on Monday 3 July, and Thursday 20 saw the publication of *Timewyrm: Genesys* by John Peel, the first of Virgin's *New Adventures* range from its *Doctor Who* Books imprint.

A press launch for the MOMI exhibition was held on Thursday 4 July, and the following day *The Worlds of Doctor Who*, a weekend of special events at

the South Bank began, co-ordinated by Nathan-Turner's Teynham Productions; McCoy and Colin Baker were amongst the guests and the BBC Select pilots were given test screenings. At the end of the month, special workshops were run for children to explore the themes of the series in the school holidays. McCoy discussed the series again on Radio 2's *The Gloria Hunniford Show* on Tuesday 23 July. Two days later, Marvel UK issued the *Doctor Who Yearbook*, the first 'Annual' style publication since 1985, and Silva Screen's first incidental music CD from the show appeared the following Monday in the form of Mark Ayres' score from *The Curse of Fenric*. July also saw the release of *Summoned by Shadows*, the first adventure with the Stranger and Miss Brown, while the delayed novelisation of *Battlefield* by Marc Platt saw the Target range pause for a while.

On Friday 26 July, *broadcast ran a piece stating that Doctor Who would re-enter production in 1992*; by this time, another of the series' former producers, Derrick Sherwin, was also interested in optioning the series, but had had no replies from the BBC to his enquiries. An article in *The Daily Telegraph* on Monday 29 July asked if the series would return and included disparaging remarks from Michael Grade, who had postponed the series by a year in 1985 when he was BBC's Controller. By late July, claims that test material had already been filmed for a new series in September 1990 started to appear. This new production apparently starred David Burton – a local celebrity in Redhill who drove around in a car with



SEPTEMBER 1991 SAW FANDOM UNITING TO RAISE FUNDS WHICH WOULD ALLOW THEM TO TAKE THE BBC TO COURT FOR "BLATANT APATHY AND INSENSITIVITY"!

Above: *Timewyrm: Genesys* launched a new range of *Doctor Who* adventures from Virgin Books in 1991. Left: With no new *Doctor Who* on TV, Colin Baker played 'The Stranger' in a series of straight-to-video releases from producer Bill Baggs.



"The New Doctor Who" emblazoned on it – and was apparently produced by one Peter Hillier. Although it was claimed that two complete stories had been recorded with Burton, there was little further concrete information on the project. Burton seemed to have gone to ground, and later revealed a confused tale about shooting a two-episode pilot which was rejected by the BBC, and also a story – *Doctor Who* and the Monsters of Ness – made in 1988. Green Light indicated that it was getting very close to agreements with the BBC regarding the movie, *Doctor Who – Last of the Time Lords*, which now boasted the ad-line "The Man – The Myth – The Movie".

On Sunday 4 August, *The Mail on Sunday* broke a story that the BBC had turned down a 12-part *Doctor Who* series starring Tom Baker proposed by producer Andrew Sewell. Sewell's company Naked Eye had financial backing from American TV, and the series would have formed a re-edited TV Movie for the US market. In response to the press coverage, the BBC again assured the world that *Doctor Who* had not been abandoned. Davison travelled to Minnesota to attend *PolarisCon II* over the second weekend of August. Meanwhile in the UK, *Genesys* was attracting attention in the press, with *The News of the World* being 'outraged' on Sunday 11 August by various adult themes which appeared in Peel's novel. During August, both *Dr Who* and the *Doleks* and *Doleks – Invasion Earth 2150 AD* were screened twice on Wednesday evenings at MOMI to tie in with the exhibition. Similarly, *The Hand of Fear* was screened in NFT2 on Thursday 22, the day before former producer Innes Lloyd died after a long illness.

Almost 30 years after it was made, the pilot episode of *Doctor Who* (and a different edit to the one

seen on *The Hartnell Years*) was finally broadcast on BBC2 as part of *The Lime Grove Story*, a day celebrating the sale of the former BBC studio on Bank Holiday Monday 26 August. Six days later, former story editor Gerry Davis died of cancer.

McCoY appeared at Nebula '91 in Liverpool over Saturday 14 and Sunday 15 September. Alongside its *New Adventures* range, Virgin also slipped a novelisation of the 1976 LP adventure *The Pescatons* into its schedule on Thursday 19 September, while Nathan-Turner pressed ahead with plans to get some of the stars of the show to record narration tracks for missing Patrick Troughton serials which could be released on cassette as part of the BBC Radio Collection; this idea had first been suggested by Ian Levine, a former fan adviser on the programme in 1984.

After the positive response to the screening of the pilot episode in August, the team of BBC2's *The Late Show* was now looking at further re-runs and serious consideration was given to running the Hartnell serial *Planet of Giants* on Sundays up to Christmas in slots earmarked for old editions of *This is Your Life*. In the event, episodes of Dixon of Dock Green were shown instead.

September saw fandom uniting to raise £30,000 which would allow them to take the BBC to court for "blatant apathy and insensitivity in the face of strong demand from their customers" in conjunction with the Citizen's Charter, as reported in *The Independent* on Saturday 14 with quotes from both the active campaigners and the BBC. It was hoped that the BBC's new viewer response programme *BitBack* would feature a debate between Creegen and Doctor Who historian J Jeremy Bentham on Sunday 17 November, but the item was soon cancelled when Creegen could not spare the time. During the Autumn, Creegen wrote to Virgin Books, confirming that there would be no production on Doctor Who in 1992 ... although early negotiations were revealed to be taking place. Anna Home of BBC Children's Programmes was also investigating the possibility of an animated series for BBC1; for some time this appeared to be very close to going ahead, but when Home's discussions with Powell did not reach any definite conclusions the project was dropped.

On Tuesday 1 October, Pertwee recorded narrative links for the missing 1967 serial *The Tomb of the Cybermen*, with Tom Baker narrating *The Evil of the Daleks* and Colin Baker *The Mega Terror* in coming weeks. Pertwee was then present alongside McCoY, Colin Baker and many other guests from the series at Panopticon '91 in Coventry the following weekend. Virgin issued a gift book for the Christmas market in the form of *The Gallifrey Chronicles* by John Peel on Thursday 17 October, and the following weekend McCoY appeared at Tardis in Durham while Pertwee guested at Serendipity '91 in Cardiff. Since initial sales of *Summoned by Shadows* to an audience hungry for new product had been good, Bill Baggs planned a sequel entitled *Hatching Time*.

November kicked off with Pertwee heading another guest line-up at MOMI for the weekend long *A History of Doctor Who* over Saturday 2 and Sunday 3; *The Ice Warriors* was also shown at MOMI on Tuesday 26. Another fan campaign was being launched in the form of the 'Save Who Fund', with devotees being persuaded to bombard key BBC figures with correspondence encouraging the return of Doctor Who in mid-November, leading up to the show's 28th anniversary. Virgin published *The Terrestrial Index* - a round-up of all non-television Doctor Who assembled by Jean-Marc Lofficier - on Thursday 21. At the same time, the company revealed that a 'Future History Cycle' of *New Adventures* would start in October 1992 when Cornell's next book, *Havem*, would introduce the Doctor's latest companion, Bernice Summerfield, after which Ace

Right: An 'anorak' introduces the 1992 *Resistance is Useless* clipfest. *INSIDE ROBERTS' Below Was David Burton the new Doctor Who? Apparently - if you believed the message on his cart*



TO LAUNCH 1992'S RUN OF DOCTOR WHO REPEATS, A SPECIAL PROGRAMME OF CLIPS ENTITLED 'RESISTANCE IS USELESS' WAS DEvised - HOSTED BY AN ANORAK!



would be absent for a couple of titles.

Over the anniversary weekend, Tom Baker appeared at Visions '91 in Chicago while Pertwee attended The Renegade and Space Mountain events, both in London. With no movement on the movie, Green Light was now indicating that shooting would most likely take place in the United States.

By November, *The Late Show* team had decided to schedule a run of repeats from the series over the next couple of years, showcasing one serial from each Doctor. These selected stories would be placed on BBC2 early on Friday evenings amongst other 'cultural' TV shows such as *Stringray* and *The Man from U.N.C.L.E.* To launch the run, a special programme entitled *Resistance is Useless* was rapidly devised. The montage's linking figure - a talking anorak - was recorded at Studio A of the BBC's Ealing Studios on Thursday 19 December.

By December, a company called Dark Light had entered the production arena, offering a budget of £80,000 per episode for three, 13-part series, entering production in August 1992 for transmission from November 1993. However, producer David Green received a letter from the BBC's new Managing Director, Will Wyatt, which reiterated that the BBC would not commission a new series "until we have complete confidence that it will be a major success". Virgin published a *Doctor Who* role playing book entitled *Time Lord*, and BBV's *More Than a Messiah*, the sequel to *Summoned by Shadows*, entered production in Wiltshire just before Christmas, based on an Audio-Visuals play.

1992

At the start of January 1992, the BBC2 repeats began with *The Time Meddler*, promoted by a feature about the series on *Blue Peter* on Thursday 2. There was more good news for fans of 1960s Doctor Who when, on Wednesday 8, a set of 16mm film recordings of the previously missing serial *The Tomb of the Cybermen* were returned from a vault in Hong Kong. Plans were soon afoot to

release the adventure on home video, with Nathan-Turner recording further links for special projects – such as tapes about the early years of the Daleks and Cybermen – at MOMI on Wednesday 15. In the meantime, The Pescators received a reissue from Silva Screen and the Sontarans returned in Marvel's Doctorless strip *Conflict of Interest*. On Wednesday 22 January, Maggs started to enquire about producing a new series of Doctor Who for BBC Radio and entered preliminary discussions with BBC Television Drama.

Over New Year, Brian Blessed had been rumoured to be Dark Light's favourite for the Doctor, and in February 1992 producer Alan Johns indicated they had undertaken some test work. Meanwhile, Segal had progressed a Doctor Who venture at Amblin, and Universal Television was now involved as the main financiers and distributors; the BBC started to clarify various rights issued to the American companies. From the end of January, Segal pursued the advice of Cregeen about the project and waited for a response.

The delayed Doctor Who debate on *BitBack* had been dropped back, first to Sunday 12 January 1992, and then possibly February as Cregeen continued to be unavailable. With the delivery of the fan's writ looming (its planned delivery to Broadcasting House being by a Dalek), *The Stage* on Thursday 23 January carried a piece about how BBC2 might be a better home for the series, since its controller Alan Yentob was more partial to such cult SF series than Powell at BBC1. More BBC costumes were auctioned off by Bonhams from an Acton warehouse on Friday 24, and *The Mind Robber* began the selected Troughton repeat on BBC2 the following Friday (replacing *The Krotons* which had originally been chosen for broadcast). As it turned out, the fan's legal action was dropped due to lack of funds by April, and in February the *BitBack* item was finally abandoned when producer Alex Sutherland was unable to find a BBC representative to take part in a debate with the fans.

With sales for special Doctor Who videotapes going well, Nathan-Turner pressed ahead with further special releases, taping linking material for the unfinished *Shodo* with Tom Baker at MOMI on Tuesday 4 February, and then more work with Baker for *The Tom Baker Years* and Nicholas Courtney for *The Invasion* in Kensington the following day. Baker, who was now happy to become involved in Doctor Who again after some years, was also the main



Above: Completed at last! The footage recorded for the 1979's abandoned *Shado* is finally released on BBC Video. Below: Radio 1 DJ Simon Bates promotes the release of the rediscovered *The Tomb of the Cybermen* on his Radio 1 show.

guest at *The Worlds of Doctor Who*, another MOMI event staged on Saturday 15, one week prior to the closure of the exhibition. Thursday 20 February saw the publication of *Time's Crucible* by Marc Platt, the first of the *Cot's Cradle* trilogy from Virgin. By now, Byrne had given up on his Doctor Who movie script, frustrated by all the production delays. Also, a set of tests was now being conducted by videotape engineers at the BBC to match the colour signal from an off-air colour recording of *The Damns* made in America in the 1970s with the luminance patterns from the equivalent monochrome film recordings, in the hope of developing a better quality colour print.

Apart from the usual video releases and one-day events, March was a fairly quiet month, with *The Sea Devils* arriving on BBC2 as the representative *Petwee* re-run. The Third Doctor also appeared in *The Pertwee Years* which included extra items such as title sequence test footage, material from the 1983 Longleaf Celebration and clips from *Blue Peter*. In California, the silence from Cregeen about the Amblin project concerned Segal, and when a reply came at the end of April, the BBC executive indicated that he felt the return of Doctor Who was still premature. Segal would have to be patient for a while longer, and in the coming weeks acquired a partner in British producer Peter Wagg who was working in Los Angeles.

The *Sea Devils* concluded the BBC2 repeat run in mid-April. In the meantime, there had been activity leading up to the release of *The Tomb of the Cybermen* on BBC Video on Tuesday 5 May, with promotions on *The Simon Bates Show* on radio and *TombWatch*, a special preview screening at BAFTA attended by guests from the series. In the cinema world, Dugdale announced that Green Light would be shooting *List of the Time Lords* in the summer and that his new producer, former magazine editor Felice Arden, was getting finance from the USA. Nathan-Turner continued to organise Behind the Sofa events as the MOMI exhibition travelled around the UK, being opened by Colin Baker on the Isle of Wight on Sunday 3 May and with Tom Baker attending the Paisley event on Sunday 31 May. Continuing the development of straight-to-video adventures, Reeltime – who issued videotape interviews in its *Myth Makers* series – announced that it was planning a special tape with the Yeai and the Brigadier to enter production in the Autumn.

May 1992 saw the Radio Times billing McCoy as "the former Doctor Who" for his appearance at the Children's Royal Variety Performance. While BBC Publicity continued to promise the show's return, Powell's secretary indicated that the BBC's controller "is not planning to bring Doctor Who back at the moment". With strong sales for its *New Adventures* range, Virgin announced that the titles would be issued on a monthly basis from February 1993, and that another special book, *Doctor Who: The Who Girls* by Paul Mesier, was being planned. Furthermore, Vision Publications issued a 30th Anniversary Doctor Who calendar for 1993. Unfortunately, a lack of demand for a special preview of the BBC *Shado* video at BAFTA at the start of July meant the event was cancelled.

On Tuesday 2 June, McCoy made an appearance in character and in costume as the Doctor on ITV's magazine programme *The Fall Treatment*. The colourisation work on *The Damns* was successfully completed by June, and plans were made to embark on *Terror of the Autons* in July.

Tom Baker attended a special signing for the video release of *Shodo* (which came with a book of the rehearsal scripts) at HMV on London's Oxford Street on Monday 6, the same day that *Daleks – The Early Years*, *Cyberman – The Early Years* and the BBC Radio Collection's range of Doctor Who – *The Missing Stories* tapes also debuted, although Nathan-Turner was



**THERE WAS
GOOD NEWS IN
JANUARY 1992
WHEN FILM
PRINTS OF
'THE TOMB OF
THE CYBERMEN'
WERE FOUND
IN HONG KONG**

BBC
BBC Video invite you to attend a special preview screening
of
DOCTOR WHO - THE TOMB OF THE CYBERMEN
on
Wednesday 11th March
at
Bijou Preview Theatre, 113 Wardour Street, London W1
at
6.00 for 6.30 pm

soon to leave BBC Audio. Baker also appeared on *Summer Scene* on Friday 10 to promote *Shodo*, the MOMI exhibition moved on to open in Bristol on Saturday 18 July. While seeking movie backing and distribution deals in America, Arden took time out from her schedule to discuss the motion picture with fans at an event on Thursday 30.

Nightshade by Mark Gatiss kicked off the now bi-monthly releases of *New Adventures* on Thursday 20 August; this was the first of the novels to be previewed by a *Prelude* in *Doctor Who Magazine*. Further *Doctor Who* items were then auctioned on Wednesday 26 August at Bonhams, including Pertwee's cape and jacket and a movie Dalek. At this time, an individual referring to himself as 'Roger K Barratt' (actually one Anthony Goodman) was approaching various people, offering the return of the missing final episode of *The Tenth Planet*. By now it was hoped that the restored version of *The Demons* could be used to start a further run of BBC2 repeats from Friday 4 September, but the plans were changed and transmission of the story deferred by a couple of months. At BBC Enterprises, fan reaction regards aspects of the initial *Missing Stories* releases led to former script editor Eric Seward replacing Nathan-Turner to supervise two further ventures – *The Power of the Daleks* and *Fury from the Deep*. At Virgin, plans were revealed that a new series of linked 'Alternate Universe Cycle' novels were planned running from *Bloodshot* to *Anarchy* in the UK (latterly *No Future*), and that *The Who Girls* was indefinitely shelved.

During August 1992, everything had been quiet again on the television front, with the BBC claiming that no independent bid was being considered at this time. Then, during September, Cregeen allegedly turned down the notion of a special for the show's 30th anniversary which was proposed for broadcast on BBC1 in November 1993. In late September, Segal contacted Shivas again to say that he would like to renew discussions with Wagg acting as his agent in London at an October meeting.

The *Tom Baker Years* was released by the BBC on Monday 7 September, Virgin issued another gift book, *The Monsters* by Adrian Rigelsford with art by Andrew Skilleter, on Thursday 17 September, with Titan's script book of an unused Harnell story, *The Masters of Luxor* by Anthony Coburn, published a week later. On Monday 21 September, Nathan-Turner supervised further recording for BBC Video at Longleat with material for some special videotapes scheduled for the anniversary year; this work comprised Colin Baker hosting *The Colin Baker Years*, Carole Ann Ford linking *The Reign of Terror* and Michael Craze introducing a supposedly complete version of *The Tenth Planet*. The following weekend, numerous guests from the series attended Panopticon '92 in Coventry, including Colin Baker. After the disappointment of BSB's broadcasts, there was good news for *Doctor Who* fans when a new satellite channel, UK Gold, indicated that it was one of the archive shows which the channel wanted to run when it launched in November.

With *Green Light*'s film again apparently making progress, Wagg met with Shivas and Arnold-Baker and received a positive reaction to Ambian's proposals which led to further discussion during late October. Early October also saw the mysterious Mr Barratt failing to keep a rendezvous to hand over a tape of *The Tenth Planet* Episode 4 – and when a tape finally reached the BBC Archives it was found to be blank. In the meantime, movie star Sylvester Stallone purchased a TARDIS prop for £12,500 to have on display at his new London branch of Planet Hollywood. Reeltime recorded a documentary about *The Demons* entitled *Return to Devil's End* in Aldbourne



Top: *Evil of the Daleks* was chosen as the first release in the BBC's 'Missing Stories' range. Right: *The Environment Roadshow* – actually the original pitch for the 30th anniversary tale *The Dark Dimension*. Below: The script book cover for the innamed *The Masters of Luxor*.



SINCE BBC TELEVISION HAD PASSED ON THE NOTION OF AN ANNIVERSARY SPECIAL, BBC ENTERPRISES COMMISSIONED A MULTI-DOCTOR SCRIPT FOR VIDEO RELEASE

who had worked on two *Doctor Who* factual books – along with Jo McCaul, his business partner with whom he shared an office. The project, using the title *The Environment Roadshow* as a cover, soon had Graeme Harper confirmed as the director; Harper had directed *The Caves of Androzani* and *Revolution of the Daleks* and was a friend of Rigelsford's who had immense enthusiasm for the project.

On Monday 2 November, *Doctor Who* found a new home on UK Gold. This station carried a lot of classic BBC and Thames Television items, running *Doctor Who* nightly during the week with compilations on Sundays. Nearly all the complete serials – with the notable exception of any Terry Nation stories – were available for fans to see on this basis. Marvel UK started to reprint early *Doctor Who* material from the likes of TV Comic and Countdown in *Doctor Who Classic Comics*, the first issue being launched in Cambridge by Aldred

PROJECT PROPOSAL WORKING TITLE 'THE ENVIRONMENT ROADSHOW'

SYNOPSIS

The future, but not that far ahead.....
The Earth is dying, the polar caps are melting,
the ozone layer is near destroyed.....

Doctor who must overcome the combined forces of all his greatest adversaries to save the planet: Daleks, Cybermen, Ice Warriors and Tectis. But all is not what it seems.....
He has to confront a far greater force – one that has already reversed him to his 4th incarnation (Tom Baker) – and try to save both the past and future Doctors before they are taken out of time and ceased to exist.

PRELIM

- 90 minute 'made for video' special.
- 86 minutes of recorded material/ 4 minutes beginning and end title sequence.
- To be released November 22nd 1993 (to commemorate 30th Anniversary of the first transmission of *Doctor Who*).
- Costs of production to be kept to a minimum by utilising 'in-house' staff as much as possible.
- Shot on super 16mm film. Cost effective, gives better picture quality and can be transferred to tape for editing and adding special effects.
- Script is tailored so that 90% of filming can take place on location.

TIMING

- Announce with major press conference at MIPCOM in October. Tom Baker to attend. Conscience pre-sales.
- Pre-production commences mid-October until January 1993.
- Principle photography commences 2nd week in January 1993. Six week shooting schedule.
- Post production from mid-February until May.
- Delivery in June.

cont/..

on Wednesday 7 October.

Professor Bernice Summerfield, the first of the Doctor's companions to be created for the novels, debuted in Cornell's *Love and War* (formerly *Heaven*), published on Thursday 15 October; the following week, Virgin issued *Doctor Who: The Sixties*, a lavish book by David J. Howe. Stephen James Walker and Mark Stammers offering a detailed study of the series' formative years. McCoy and Pertwee appeared at another Tardis in Durham event on Saturday 17 and Sunday 18, while Colin Baker recorded another *Stranger* tale, in *Memory Alone*, near Nottingham. The end of the month also saw Bernice joining the Doctor and Ace in DWM's new comic strip, *Pureblood*. The Halloween week-end then saw Colin Baker at Who's 7 in Telford, while Tom Baker and Pertwee attended another Teynham event at the Arncliffe arts centre in Bristol.

Since BBC Television had passed on the notion of an anniversary special, BBC Enterprises – who had been pleased with recent sales of special *Doctor Who* video releases – decided to mark the occasion instead. As such, around October, the company commissioned a multi-Doctor anniversary script, with a view to releasing this low-budget special straight to video. The result was that on Tuesday 10 November all special BBC Video releases for *Doctor Who* – including those recorded in September by Nathan-Turner – were suspended to make way for the project. This story was to be produced by David Jackson of BBC Enterprises along with the backing of Penny Mills from BBC Video. The script was written by freelance Adrian Rigelsford –

on Saturday 14, and both Baker Doctors turned up at a Teynham event at the University of Canterbury that weekend. Lofficier's *The Universal Databook*, a glossary of the series, appeared from Virgin on Thursday 19, the same day that *Tomorrow's World* spotlighted the video technology used to re-colourise *The Damons* which kicked off a new BBC2 repeat run the following evening. *Visions '92* in Chicago at the end of the month featured Colin Baker amongst its guests, and the computer game *Dalek Attack* hit the market from Alternative Software.

In the meantime, talks between the BBC and Amblin during November went well, and a deal looked probable. The long process of negotiations began at the start of December, determining how much control each party would have over the finished product and citing Segal as the BBC's "key man" at Amblin. The plan was to develop a bible of the show's revised format, with a run of 22 episodes hoped for.

Another new range of Virgin non-fiction books from the Howe-Stammers-Walker team, *The Handbooks*, finally appeared after some delay on Thursday 3



returning ... on radio, Jon Pertwee was to star in either one or two new serials to be made for the medium during the Spring, to be produced by Phil Clarke, who had taken over the project from Dirk Maggs. On a different scale of adventure, a Doctor Who pinball machine was announced from Bally. New merchandise included Keeltime's *Return to Devil's End* and a collector's chess set from Danbury Mint. Marvel also decided to use the Doctor in the framing sequences for reprints of comic strips in the 12-part mini-series *The Incomplete Death's Head*.

In the meantime, there had been progress on the movie project, the scripting of which was now being undertaken by Denny Martin Flinn, the writer of *Star Trek IV: The Undiscovered Country*, recommended to the producers by Nicholas Meyer, who had declined the offer to take over from Byrne himself. Familiarising himself with the series via books and a lot of Tom Baker episodes, Flinn had a version of *Doctor Who - The Movie* ready for Monday 1 February which dropped all the material of the Ezra and Byrne versions and instead delivered a roller-coaster ride of adventure through Earth's history in which the Doctor battled to keep the Key to Time out of the clutches of evil Time Lord, the Mandrake.

The next stage for Segal's team was another meeting in California, with Greenwood visiting on Friday 5 February and coming away very impressed with Amblin's proposals. On his return to London, Greenwood set about arranging another discussion in LA. A draft deal was set for Amblin's perusal on Tuesday 23 February - but a number of points were seen as unacceptable by Spielberg's company.

After UK Gold's broadcast of *Sporthead* from Sport in mid-February, the channel ratted the daily transmissions for several weeks before the show returned in a late night weekday slot, with low ratings cited as the reason for the change. Jacqueline Hill, who had played Barbara Wright in the early days of the series, died on Thursday 18 February, and *The Caves of Androzani* appeared as the chosen Davison repeat on BBC2. *The Highest Science* by Gareth Roberts, published in February, started regular monthly releases of *The New Adventures* by Virgin. Eric Seward also agreed in principle to novelise his Dalek serials for the Target range, while Philip Martin developed a script entitled *Hooknife* for BBC which was unusable because it featured the Doctor. Warner Home Video issued both Peter Cushing Dalek movies on a single double-feature videotape on Monday 22.

On Friday 26 February, the show's followers were delighted to hear that the science-fiction friendly Yentob had succeeded Powell as Controller of BBC1. Rapidly, reports of a revival were appearing: *The Sunday Mirror* on Sunday 7 March inaccurately indicated that Yentob was about to commission a 90-minute anniversary special starring either McCoy or Tom Baker for November broadcast. It was hoped that Yentob would meet the fans on the BBC1 show *Entertainment Express* on Friday 26 March to discuss the series - but this was postponed. Revelation of the Deleks, re-edited as a four-part story, was the Colin Baker repeat on BBC2. In the meantime, BBC Video stepped up the rate of video releases for the anniversary year, with the first of the recolourised serials - *The Damons* - appearing at the start of March.

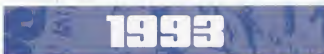
During March, BBC Enterprises and Amblin attempted to find common ground for their deal, but it seems that a stalemate developed. At the end of the month, Enterprises indicated to Amblin that it was unlikely to enter a co-production with them.

The *Entertainment Express* item finally appeared on Friday 2 April, featuring devoted fans Ian Levine, Andrew Beech and Steve Wickham, with additional comments about the series from Pertwee, Davison



1992 SAW THE 'RESTORATION TEAM' COMPLETE WORK ON RE-COLOURISING 'THE DAMONS' WHICH WAS USED TO LAUNCH A NEW RUN OF BBC2 REPEATS

December, kicking off with *The Fourth Doctor*. *Terror of the Autons* had by now been re-coloured, and the results were premiered at the National Film Theatre on Saturday 12 December; unfortunately similar work on *The Ambassadors of Death* had to be abandoned when the quality off the off-air recordings was deemed too poor, and only Episode 5 was recoloured. With video specials suspended, Nathan-Turner left BBC Video in December - at the same time as former animator Kevin Davies started to suggest an anniversary documentary project, *Tomb of the Time Lords*.



As the show's anniversary year dawned, fandom made more impassioned pleas about the series to Creggen and to John Birt, the BBC's new Director General, but the approaches failed to elicit any concrete commitments. In the coming weeks at a Broadcasting Press Guild lunch, Verity Lambert stated that Cinema Verity was in fact interested in *Doctor Who* after all, and wanted to help revive it for the 1990s. In California, Amblin and Lionheart - the BBC's North American distributors - continued to aim for agreement over co-production development terms.

In the UK, a radio documentary entitled *Fon*****Tostic* on Saturday 2 January re-used portions of the 1985 documentary *The Enthusiasts* in its coverage of *Doctor Who* fans amongst other devotees. *Gmels of the Daleks* began another BBC2 repeat run on Friday nights, and Gavin Fuller won an edition of *Mastermind* with *Doctor Who* as his specialist subject on Sunday 10 January. The same month, the BBC announced that the Doctor would be

Top: *The Sixties* launches a new range of hard-cover books on the history of the series. **Middle:** In colour once again! 1972's *The Damons* is restored to its former glory for its 1992 BBC2 repeat. **Below:** Take on the Daleks in the comfort of your own home!



In plotting a movie script, Denny Martin Flinn envisaged the adversary for the tale as the Master, but when the production team was advised by the BBC not to feature this character; the evil Time Lord was renamed the Mandrake. As well as the Key to Time, Flinn drew upon *The Five Doctors* and lots of elements in Jean-Marc Lofficier's reference books. Flinn's TARDIS was described as combining "the most futuristic materials with mechanical and Deco designs. Its rooms are octagonal, there are no windows." The Doctor's most comfortable room is his study, "which combines the Victorian penchant for comfort and collections with a futuristic design." Also in the script was Kg, "a mechanical version of the RCA dog", which did not speak and had a doghouse in the Control Room. Flinn specified the difference between "TIME LORDS (humanoid, patrician) and several CIA AGENTS (working class)" and also had the Doctor comment at length on the events of the original 1963 serial 100,000 BC in his dialogue with his main companion, Amy. Having enjoyed Tom Baker's incarnation of the Doctor, Flinn wrote in a cameo appearance for the Fourth Doctor for the fans. Other gags included the Doctor referring to events in "a long time ago and a galaxy far far away" and revealing to Mandrake where he learnt his swordfighting skills by cutting a "Z" on a bystander's shirt.

The first draft of *Doctor Who - The Movie* was dated Monday 1 February 1993 and opened with the quote "A cosmos without the Doctor scarcely bears thinking about" from *The Five Doctors*. A robbed man battles across a desolate Death Zone and to reach the Dark Tower's Tomb of Rassilon where, on opening the tomb lid, he is turned to stone.

In the Sign of the Mermoid Tavern in 16th century England, the writers Shakespeare, Beaumont, Fletcher, Green and Marlowe argue about a play. When a fight breaks out between a large, bearded man and Shakespeare, Marlowe takes up his sword in duel but is killed. Shakespeare is saved by a stranger who departs after telling the playwright that he is the Doctor. "Doctor who?" shouts the young man after him. But the Doctor has returned to the TARDIS - a blue 1960s London police box - hidden in the fog nearby. This leads into the opening credits.

In the TARDIS, the Doctor is consulting a holographic Map of Time with Kg when the Celestial Intervention Agency summon him to the Tomb of Rassilon where the President shows him the petrified man who was trying to steal the Ring of Immortality. The Doctor deduces the thief was from the Ancient Egypt of King Cheops in the third century BC. This discussion is watched by the bearded man.

In 1800 BC, three grave robbers enter a pyramid where their leader is killed by the bearded figure while his fellows are trapped; the man steals a strange jewel. The man's next appearance is at the *Androstrone Strain* nightclub where, posing as an impresario from Omega IV, he visits Miss Milky Way - a large belly dancer - in his dressing room and steals the dancer's belly-button jewel.

The TARDIS drops out of its time stream, and the Doctor spots a stricken 1930s Lockheed Electra plane which he manages to bring on board the Zero Room. The pilot is an American woman called Amy who was flying over the Pacific. The TARDIS arrives in Egypt in 2500 BC where the Doctor

locates the rascally Aman whose half-brother, Rachmed, was the petrified thief. The Doctor confirms that Rachmed worked on King Cheops' pyramid and uses the TARDIS to land in the pyramid's treasure room in 1900 AD where he finds a 15th century European button from the clothes worn by the bearded man. The Doctor follows this trail to the castle of Vlad the Impaler in 15th century Transylvania. The Doctor recognises a portrait of Vlad as a Time Lord he trained with at the Academy - he recalls how he and his fellow pupil were fascinated by their teacher's tales of travel in time and space, including the unstable planet Earth. The boys made a pact to commandeer a TARDIS from the Panopticon and travelled to the 13th century Ottoman Empire where the other youth was fascinated by the execution of an innocent man. The Doctor also recalls how he and his then-companion Victoria later met his contemporary - now called the Mandrake - on the Tonic on its maiden voyage; Mandrake caused the ship to sink from pure evil. The Doctor survived the frozen sea only by regenerating for the first time.



in the castle, the Doctor's party is attacked by headless peasants and narrowly escape via a secret passage.

The Mandrake, accompanied by headless henchmen, visits his old tutor who is now a hermit and asks for a jewel left in his care. He next appears at a campsite in an alien forest where he steals the necklace from an Amazonian woman.

The TARDIS plays a brief visit to a cockroach-infested Earth of the future before arriving at the Moulin Rouge nightclub in the 1890s; a performance from M Bruant makes the Doctor realise that the Mandrake is after the Key to Time, the six jewelled segments of which he had previously hidden. When it becomes clear that the Mandrake can read the jewels' locations from the Doctor's mind, Amy kisses the Doctor to distract him. The Doctor, Aman and Amy visit the old dying hermit who confirms that the Mandrake stole his segment.

The Mandrake and his goons arrive on a pirate starship where a jewel is located in the freight area. The Doctor meanwhile travels to 1960s Camnaby Street and Her Majesty's Head Shoppe which sells crystals. After they have entered, the Doctor's fourth incarnation enters with the sixth segment ready to be hidden. Two girls decide to buy the jewel, but Aman's skull as a thief allows him to recover it. While the Doctor's party rests at a café, the Mandrake arrives and attacks the Fourth Doctor. The Doctor arrives to confront the

Mandrake and a fight ensues. The Mandrake takes Amy hostage and demands that the Doctor hands over the final segment - at a 1960s Who concert in Fillmore West, San Francisco.

The Doctor and Aman attend the concert and find an entranced Amy in the audience. The battle between the Time Lords erupts onto the stage. The Mandrake escapes, but Amy is rescued and the Doctor breaks her conditioning by kissing her at Golden Gate Park. After drinking LSD laced wine offered by some hippy girls, the Doctor's party is incapacitated and the Mandrake takes the final segment. The Doctor's telepathy allows him to track the Mandrake to the 'City on the Asteroid' where the Key is about to be assembled. As the segments are pieced together, the Mandrake reveals that he had Rassilon's ring stolen as he had used up all his lives. Time falls into chaos - but as the sixth segment fits into place it opens a black hole to the space/time vortex. In the skirmish that follows, the Doctor and Aman escape, but Amy sacrifices herself to fling the Mandrake into the vortex.

Back in the TARDIS, the Doctor sets course for the Sign of the Mermoid where - this time - the Mandrake dies after falling on his own knife. Aman asks if he can travel on again with the Doctor, and together they rescue the Lockheed Electra in the same manner as before. This time, the pilot gives her name as Amelia Earhart, as they set off on new adventures together ...

Apart from the use of LSD to incapacitate the Doctor, the BBC seemed happy with the script as presented. However, Green Light wanted material that could be shot in advance - with an actor other than the main lead playing the Doctor. As such, in May 1993 Flinn was asked to expand on his material with the younger Doctor in the wake of events on the Tonic. In this new version, the regenerated Doctor spent some time in the peaceful surroundings of 19th century Dora's Field in the Lake District where he encountered another of his race, the Monk, who indicates that the Time Lords want Mandrake put out of action. The setting for this material was inspired by the nineteenth century poet William Wordsworth. The Camnaby Street sequence was shifted to the 1970s.

A 'revised First Draft' dated Sunday 19 December 1993 had a few more changes made by Flinn. Some of the 100,000 BC references were dropped in favour of comments about *Remembrance of the Daleks*, and the flashback to the Doctor's Academy days now appeared during the 1890 Moulin Rouge interlude. Much of the Young Doctor's dialogue was changed, and the Dora's Field sequence was now replaced by a piece with the Young Doctor in Sarajevo, Bosnia in 1917 where he finds that the Mandrake caused the first World War. Flinn also suggested that a "Klingon Bird of Prey" could appear as the Mandrake opened the time corridor. The material at the crystal shop was now located in Haight-Ashbury, San Francisco in the early 1960s where the store was "Crystals and Other Spiritual Paraphernalia - T. Baker, prop." - and that Tom Baker would now play himself rather than the Fourth Doctor. The swordfight between the Doctor and the Mandrake now took place at the City and the ending of the script was different; Amy perishes, taking the Mandrake with her into the vortex, and the Doctor is left with her scarf bearing the name 'Amelia Earhart'. There was no return to the Mermoid Tavern and the film ended with Aman electing to travel on with the Doctor from the asteroid.

and Colin Baker. Presenter Selina Scott quoted Yentob that "a new series of Doctor Who may return to the schedules in the future", whatever that may mean ...". Appearing on *Good Morning with Anne and Nick* on Wednesday 14 April, Yentob answered various questions from BBC1 viewers and said "I would not rule out the possibility of Doctor Who returning ... but I don't want to be attacked in three or four years if I still haven't brought it back." He did however promise repeats on the BBC.

Former producer Barry Letts was commissioned to develop the first five part radio serial for Radio 5 on Wednesday 7 April. Meanwhile, Kevin Davies proposed a drama-documentary about the creation of Doctor Who entitled *The Legend Begins* to the BBC at the start of April. For the home video market, *Silver Nemesis* was released in an extended version prepared by Nathan-Turner, accompanied by an edited version of the 1988 New Jersey Network documentary *The Making of Doctor Who* which covered production of the serial. Virgin tested the graphic novels market by issuing *The Mark of Mondragora*, a collection of colourised strips from *Doctor Who Magazine*. The Sylvester McCoy adventure *Bottlefield* then brought the run of BBCs repeats to an end.

While Amblin struggled to re-establish common ground with BBC Enterprises, Enterprises had plans of its own. Doctor Who's 30th anniversary was highlighted at a BBC Enterprises press launch at The Ark on Hammersmith Broadway on Tuesday 27 April. Present were Pertwee, Davison, Colin Baker and McCoy, along with Nicholas Courtney who made a speech about the show's history written by Rigelsford; Tom Baker was scheduled to appear but had work commitments. Director of Home Entertainment, Tony Greenwood, confirmed that an anniversary script had been written, but was awaiting funding; the event was covered on *Good Morning with Anne and Nick* and ITV's *Movies Movies Movies*. The following day, Pertwee was contracted for the first run of the new Doctor Who radio serials. An edition of BBC's *BitBack* on Sunday 23 May covered the lack of BBC science-fiction, with Cregeen's usual comments about Doctor Who only returning when the BBC had "the right team to make it". By now, Mark Shivas was moving on, and his successor at BBC Television Drama was appointed in the form of Charles Denton. In the meantime, Segal had a chance to speak directly to Yentob about Doctor Who when



Above: The old gang's back together again! Courtney, Sladen and Pertwee reunite to promote the radio play *The Paradise of Death*. Below: Jon Pertwee and Colin Baker join a camera-shy Dalek for the BBC's anniversary press photo call for the series.

the BBC 1 controller visited for discussions about *soQuest* during May.

At BBC Enterprises, Tom Baker recorded Seward's narrations for *The Missing Stories* on Monday 17 May. The following Friday, recording on *The Paradise of Death*, the five-part adventure for Radio 5 written by former producer Barry Letts, started at the BBC's Maida Vale studios, running through to Thursday 27. The following weekend, Pertwee joined McCoy, Colin Baker and various other stars at ManotkCon II in Manchester; Baker had also been at Blue Box in Boumemouth the previous weekend. Also in May, Paul Vanezis, one of the BBC's unofficial Restoration Team involved in the re-colouring program, viewed all the existing material for *The Five Doctors* while working on *Telly Addicts* and formulated the notion for an extended video release.

Green Light was now keen to begin production in some way shape or form, and with no actor cast in the lead, asked Flinn to revise his script during May, expanding on sequences with the younger Doctor that could be filmed in advance before the BBC licence expired. Flinn also suggested Leonard Nimoy as a possible director. This was very attractive to Green Light's partners Lumiere, and Nimoy, intrigued by the script, began preliminary research for the film; he envisaged Pierce Brosnan as a strong candidate to play the Doctor.

In London, pre-production at Woodlands on the BBC Enterprises special began on Wednesday 26 May 1993, with a budget of a mere £80,000. A production team was assembled which included Nigel Jones as the production designer, visual effects designer Tony Harding (who had supervised various serials since *The Invisible Enemy* in 1977), and video effects expert Dave Chapman (who had worked frequently on the show since being an inlay operator on *Planet of the Spiders*). Nick Jagels was the production associate, and had also been involved with the abortive *Dark Light* bid. Mark Russell and Alan Hawkshaw were being considered to provide the musical score. Mike Tucker and Alan 'Rocky' Marshall were on Harding's effects team (the latter coming up with a design for a new Special Weapons Dalek), while Kevin Davies was to be post-production effects supervisor. Nathan-Turner was approached and offered the role of programme consultant; however, the former producer had already pitched a similar idea to BBC Enterprises in 1992 which had been rejected. Concerned about the potential of the script and his effective demotion on Doctor Who, Nathan-Turner declined.

In plotting the special, Rigelsford – who took on most of the writing – focused on the fourth incarnation of the Doctor as played by Tom Baker, with a subsidiary role for the Seventh Doctor and cameo appearances for the Third, Fifth and Sixth incarnations. The reasoning for this was that Baker was still the Doctor most commonly recognised by the British public. In addition, the budget could not afford to hire all the Doctors for the whole period; since it was also believed that Pertwee, Davison and Colin Baker were busy with other projects, these three actors would only be booked for one or two days filming each in between their other commitments. The main villain – *Hawkspur* – was written with Brian Blessed (who had played Yrcanos in *The Trial of a Time Lord*) in mind, although comic actor Rik Mayall, whom Harper knew from his work on *The New Statesman*, also expressed an interest in playing the villain. The characters of Ace and the Brigadier were also retained, and Rigelsford attempted to work in many other creatures and references to classic adventures of the past in the anniversary tale. The script was very ambitious for what was effectively a low-budget production, and the BBC hoped that American investment could be attracted with pre-sales.



On Thursday 10 June, BBC Enterprises confirmed Doctor Who was back in production with a 96-minute special; this was to start shooting on Super 16mm film in September for a November broadcast. The Stage carried the story a week later. The production dates had been rearranged around Harper's availability, as he was then working on the BBC period drama *The House of Elliot*. Locations started to be scouted and designs for new versions of Daleks and Cybermen were created. The confirmation of the special led Reeltime to defer production on its proposed *Yest* adventure, *Downtime*, which was written by Marc Platt.

By now, Segal was concerned about any impact on Amblin's revival from *Lost* in the Dark Dimension, as the special was then known. The outline provided to Segal concerned the producer as he felt it was too ambitious for its budget. As such, Segal suggested that the special be abandoned and the money devoted to a spectacular piece of retrospective programming which would launch the new co-production with Amblin.

By now, the special was to be a co-production between BBC Enterprises and BBC Drama, and a working draft of the script – now entitled *The Dark Dimension* – was available for pre-production from Monday 21 June. Penny Mills was to produce for BBC Enterprises with Peter Cregeen – who had resigned as Head of Drama Serials – as the producer for BBC Drama. A production office was set up at the end of June as a variety of design teams began work. In the first week of July, copies of the script were sent out to Pertwee, Davison, McCoy and Colin Baker, since Tom Baker had been confirmed at an early stage. The situation for the actors was very confused; the scripts had been sent directly to their homes rather than their agents. Davison was having problems between his agent and BBC Enterprises. Colin Baker disliked the script, feeling it was badly structured



Enterprises terminating the project, with the press office announcing the cancellation for "financial and logistical reasons". Not hearing about the cancellation until the following Monday, it was reported that neither Greenwood nor Yentob were pleased. On his return on Wednesday 14, Greenwood attempted to issue a statement from Enterprises to say that the product was not totally dead. By now, *The Dark Dimension* had found its way into the BBC Product Brochure; it had been scheduled for broadcast on Sunday 28 November from 8.00pm to 9.40pm on BBC1, and filming had been due to start on Tuesday 24 August. Will Wyatt indicated to fans that

the BBC had never given a full go-ahead for the project; it was purely an idea with BBC Enterprises and it was now clear that "costs would not make the project commercially viable".

A meeting between Jackson, Rigelsford and Davies was held at Woodlands on Monday 19 July with a view to salvaging a Doctor Who video special on a severely reduced budget and featuring only Tom Baker; this embodied the notion of the TARDIS having a mental breakdown in a warehouse. However, the following day BBC Enterprises was told it could not pursue any further Doctor Who projects and the plan was abandoned. In the meantime, Davies was approached by the team from *The Late Show* with regards directing a 30th anniversary programme for broadcast on BBC1 in November; Davies offered *Eulogy for the Doctor* (in which some of the Doctor's companions are brought to a remote house where they relive some classic moments), *State Secrets* (a fake documentary about UNIT which Davies developed with Marc Platt and Ben Aaronovitch) and *Unsung Heroes of Dr Who* (a series of ten-minute shows focusing on aspects of production). By the end of July, a proposal entitled *Thirty Years in the TARDIS* which mixed archive footage with new material and dramatic inserts had been accepted from Davies by *The Late Show*, and was delivered in part from the aborted rescue plan discussed with Jackson and Rigelsford. Also in July, John Peel's novelisation of *The Power of the Daleks* finally appeared from Virgin, with *The Evil of the Daleks* scheduled the following month, these would be the final two novelisations of the original BBC serials. A CD of sound effects and music – *Doctor Who: 30 Years at the Radiophonic Workshop* – was issued by the BBC.

Another project to celebrate Doctor Who's 30th anniversary was soon underway since Nathan-Turner had been asked to write a light-hearted mini-adventure for the BBC's annual Children in Need appeal. The former producer worked alongside actor David Roden, a keen young television writer, whose earlier offerings such as *Destination: Holocaust* and *Endgame* were deemed unsuitable. Elements from these were reworked into *The Dimensions of Time*, a multi-Doctor adventure featuring the Rani and many other monsters to take place in Albert Square, focal point of the top-rating BBC soap *EastEnders*. Similarly, BBV rushed another video project into production in Nottingham; *The AirZone Solution* was an ecological thriller featuring Pertwee, Davison, McCoy and Colin Baker. Pertwee returned to the radio as the Doctor again – this time as a guest in an edition of *Harry Hill's Fruit Corner* on Radio 4, recorded on Wednesday 28 July at the Paris Cinema and broadcast on Thursday 11 November.

ON 10 JUNE 1993, THE BBC CONFIRMED THAT DOCTOR WHO WAS BACK IN PRODUCTION WITH A 96-MINUTE SPECIAL, 'LOST IN THE DARK DIMENSION'

and had only a small role for him; he phoned Harper to discuss his reservations. Pertwee was abroad and heard about the script from his fellow Doctors. On reading it, he disliked the script and was disappointed that Barry Letts had not been approached. Nevertheless, negotiations slowly began with BBC Enterprises.

After a few months, Segal's talks with Yentob were starting to bear fruit. On seeing a shooting script for *The Dark Dimension*, Segal reiterated his concerns about the effectiveness of using it to relaunch Doctor Who. Cregeen and Greenwood understood the concerns which threatened the major deal with Amblin, and reluctantly the special was abandoned.

On Friday 9 July came the news that Doctor Who had been scrapped. Over the next week, various papers such as *The Daily Mail* and *The Evening Standard* covered the story, the latter with comments from Colin Baker, on Wednesday 14. One of the reasons for the cancellation was cited as being the script – and the cameo roles offered to Davison, Pertwee and Colin Baker in comparison with the larger role for McCoy and the major role for Tom Baker. In the midst of this, Greenwood had flown out to Japan for a sales conference on Saturday 10 when the story broke and Yentob was leaving for a festival in Brighton. On the Friday morning, concerns over the special had been presented at Board Management level and that afternoon a memo was issued to

Top: Adrian Rigelsford and Graeme Harper meet to discuss their 30th anniversary story, *The Dark Dimension*. Middle: It had been planned that the Cybermen would have been re-designed for the anniversary story. Below: The logo for the 30th anniversary.



THE DARK DIMENSION (1993)

The original plot synopsis of *Lost in the Dark Dimension* began in Winter 1936 with Professor Oliver Hawkspur unwittingly opening the gateway to another dimension and letting through a powerful being. Sixty years later when Earth is dying from industrial pollution, Hawkspur International is a successful company, with the Being using Hawkspur's body to restructure Earth so it can bring more of its own kind through the gateway. Involved in a protest rally against the company is young teacher Dorothy McShane, and her lover Alex Stewart; Dorothy's students start to vanish, kidnapped by Daleks, Ice Warriors, Cybermen and Yeti, and Alex is kidnapped too. Alex's father, Brigadier Lethbridge-Stewart, turns to the Doctor who is trapped in his fourth incarnation; the Seventh Doctor has been taken out of time and his memory placed in Dorothy, giving her strange dreams. The Brigadier and Dorothy (ie Ace) have to travel through time to find the surviving Doctors before they cease to exist, so that the Doctor can then confront Hawkspur.

The cast list for the special was announced as including Tom Baker, Jon Pertwee, Peter Davison, Colin Baker, Sylvester McCoy, Sophie Aldred, Nicholas Courtney, Brain Blessed (or pop star David Bowie) as Hawkspur and Ian Hogg (who had appeared in *Ghost Light*) as Reverend Merrick. As well as Graeme Harper as director and Adrian Rigelsford, Joanna McCaul as writers, Chris Fitzgerald of Jim Henson's Creature Workshop was named as creature special effects designer.

In the rehearsal script for *The Dark Dimension* dated Monday 21 June and credited solely to Rigelsford, the story opened with a pre-credit sequence set in a wasteland in the Winter of 2525. Here, a group of female Eco Warriors led by Summerfield find the dead body of the Seventh Doctor, who is sent off on a burning funeral raft with the TARDIS. The group attempt to trap a featureless, humanoid creature which they have been fighting with the Doctor, using equipment set up in a derelict car park; the creature seems trapped in a vortex but the beings escape into the past of 1936.

In Winter 1999, two Para-Cops find a derelict outside the premises of scrap merchant I M Foreman at 76 Totter's Lane and take them to a hospital rather than leave them for the scavengers. The hospital staff under Dr Keller are confused by their patient's dual cardio-vascular system, and her superior Frelane calls a Professor about the stranger, who is already fleeing from treatment back into the streets. The stranger man is revealed as a grey-haired Doctor in his fourth incarnation. He sees a young woman called Dorothy with her boyfriend, Alex; she looks just like Ace and has strange dreams of adventures as the Doctor's companion.

A press conference is held by mogul and entrepreneur Professor Oliver Hawkspur who announces that his Evolutionary Party will be running for the General Election to show the way ahead for mankind; in reality he is dumping industrial waste and destroying the forests. Hawkspur's HQ is the venue for a school party visited by Dorothy – one of the teachers – along with Alex. The Doctor arrives as a protest from ecologists

begins at the mansion and is attacked by Para-Cops; Dorothy is the only one who sees Cybermen emerge from the sewers and the image of the creature flash across Hawkspur's face. She is then attacked in a park by a Dalek squad – including a Special Weapons Dalek – but is saved by the arrival of Summerfield and her troopers in a vortex of green light. Alex tends to Dorothy, but as they wait at a railway station that night a Yeti appears and kidnaps him. Dorothy passes out into the arms of the Fourth Doctor.

Hawkspur's Daleks capture two of the troopers – Mason and Fleming; the troopers have arrived nineteen years too late. Hawkspur receives the imprisoned Alex in his laboratory; Alex is revealed to be the son of Brigadier Lethbridge-Stewart, former head of the United Nations Intelligence Taskforce. Dorothy watches in Lethbridge-Stewart's home where they realise they are connected by the Doctor; the Brigadier recalls attending an accident at the Pharos Research Centre almost 20 years ago where the Doctor survived a fall from a

vortex so he can reach 1936, leaving the Brigadier, Dorothy and Summerfield to combat attacking Daleks. The Brigadier and Dorothy use the vortex to escape ...

Arriving at the church in 1936, the Doctor watches as Hawkspur enters the church to continue his experiments with raw static electricity and the metal pyramid. The creature bursts from the object and possesses Hawkspur, killing the Reverend Merrick who had tried to stop Hawkspur's "demonic" work. Pursued by the possessed Hawkspur, the Doctor narrowly escapes back into the vortex and emerges into a white void where he encounters his third incarnation; his former self urges him not to give up his struggle.

The Brigadier and Dorothy arrive in a wasteland in 2136 where they are attacked by Cybermen and saved by the Doctor in his fifth incarnation. Hawkspur sends his Daleks to capture the Doctor's remaining incarnations, and the creatures emerge to attack a fortified camp; again, the Brigadier and Dorothy escape in the vortex while the Doctor is

captured. The Brigadier arrives at a courtroom where the Sixth Doctor is defending Commander Azzyx and his Ice Warriors; again the Daleks attack, capturing the Doctor, but the Brigadier escapes with Summerfield who has followed the Daleks. Returning to the church, they are confronted by the possessed Eco-Troops.

Arriving in the void, Dorothy meets the Seventh Doctor who explains that she was Ace; he feared he would perish in 2525 and so placed some of his mind in her before she was taken back in time by the Time Lords. He sends the information about the creature to the Fourth Doctor and fades away; Dorothy becomes Ace again and departs for the church with the Fourth Doctor. Summerfield and Ace are captured, and the Doctor realises the vast church library is his missing TARDIS.

Hawkspur unleashes the Daleks on the invited guests at his mansion, and has Swift and Snyder killed. He explains

to Ace that the creatures he has unleashed are bio-morphic clones from the Doctor's mind, and unleashes the monsters to attack London. The Doctor and the Brigadier plan an assault on the creature at Hawkspur's HQ; the creature needed to attack the Doctor during a regeneration and selected the Pharos incident. The Doctor confronts the creature which is composed of choral energy while the Brigadier sets volttron-wave transmitters in the mansion grounds. In the battle, Alex dies in Ace's arms and the Doctor attempts to hold out against the creature which emerges from Hawkspur's body; the Brigadier and Summerfield battle against Cybermen to return to the TARDIS. With the transmitters activated at the TARDIS, the Doctor pushes the creature into the vortex. The monsters vanish along with Alex's corpse – and the exhausted Doctor regenerates through his fifth and sixth incarnations into his seventh body. With the time line repaired, the Doctor and Ace pay their respects at the grave of Professor Oliver Hawkspur, who died in 1936; the TARDIS, in its police box form, departs from the graveyard. Nearby, the Brigadier places a wreath on a headstone reading: "Alexander Lethbridge-Stewart, 1969-1979".



Segal's work on having a bible created for the Amblin revival now forged ahead with the aim of selling the show to the networks in October, but a number of legal issues still had to be ironed out. By the start of August, Amblin and BBC Enterprises felt they were close to making a deal and Michael Crawford was being sounded out about starring in the venture, with Universal now firmly involved. The first of Seward's soundtrack tapes, *The Power of the Daleks*, was issued, while Virgin announced a *Doctor Who* short story collection entitled *Dalek* and was considering original novels featuring the first six Doctors under the title *The Missing Adventures*. At Marvel, the revised version of Ace from *The New Adventures* was introduced in Warwick Gray's *Final Genesis* (which featured the Silurians) and a comic mini-series entitled *Age of Chaos* written by Colin Baker was announced.

The main excitement for *Doctor Who* fans at the end of August was the broadcast of *The Paradise of Death* which began on Friday 27, promoted with an appearance from Pertwee on Gloria Hunniford's Radio 2 programme that afternoon. The following Friday, Pertwee was reunited with his old co-star Katy Manning to appear on GMTV in an item about the show's approaching anniversary and the major convention, Panopticon '93, being held in Hammersmith that weekend. Dozens of stars from the series, including all five surviving Doctors, appeared at the event which was covered on Sky News, and also attended by a team from Radio 2 that was preparing an anniversary documentary on the series. Monday 6 September saw the issue of a special limited edition Dalek Video Tin (comprising *The Chase* and *Remembrance of the Daleks*) along with an extended version of *The Paradise of Death* on audio cassette; McCoy launched these with a signing at Virgin in Oxford Street. Other merchandise hitting the shops included a CD re-recording of Dudley Simpson's scores for serials such as *Pyramids of Mars*, and also a special edition of *Classic Comics* featuring the previously abandoned strip *Evening's Empire*.

Destined to span Children in Need and *Not the House Party*, *The Dimensions of Time* (latterly *Dimensions in Time*) was recorded in the London area – including the Eastenders backlot at Elstree – from Tuesday 21 to Friday 24 September, with work starting on the main documentary programme, *30 Years in the TARDIS*, the following week, and the first of the interviews for Radio 2's 60-minute documentary *Doctor Who – 30 Years* being recorded on Thursday 23. The Late Show team organised further repeats, this time on BBC1 – the plan being to fill the episodes out to a 30-minute slot with six special mini-documentaries under the title *Doctor Who and the Daleks*. On Thursday 30 September, ITV's *This Morning* broadcast a report about Panopticon, and around this time Virgin announced that *The Missing Adventures* would launch the following year.

Rumours of the Amblin project now started to filter out during September. The colourised Episode 5 of *The Ambassadors of Death* was shown at the NFF's Missing Believed Wiped event on Saturday 2 October, during which the 35mm insert film for *The Daleks' Master Plan: Day of Armageddon* was returned. The *Trail of Time Lord* was released on Monday 4 as another limited edition box set, with Colin Baker launching the item at another Virgin signing in London. Recording on 30 Years in the TARDIS began in and around London on Sunday 16 October, with recreations of classic images from the series and also the discovery of a few seconds from missing episodes such as *The Power of the Daleks* Episode Six and *The Abominable Snowman* Episode Four. *Timeframe*, a visual celebration of the show's first three decades, was published by Virgin on Thursday 21; the publishers announced that *The Missing Adventures* would launch in July 1994



Above: Four ex-Doctors join forces in BBC's "environmental thriller for the '90s", *The Airzone Solution*. Right: Monsters, Doctors and Pudsey descend on Albert Square for the Children in Need charity adventure *Dimensions in Time*.



A 'DOCTOR WHO' MINI-ADVENTURE WAS COMMISSIONED FOR CHILDREN IN NEED: THIS BECAME 'DIMENSIONS IN TIME', A CROSSOVER WITH TV SOAP 'EASTENDERS'

Below: Carole Ann Ford finds herself behind familiar doors for the anniversary documentary *30 Years in the TARDIS*.



with Paul Cornell's *Goth Opera*, but that falling sales meant that the Target reprints would be suspended in the New Year (although bound volumes of the novelisations were later considered). There were also problems with the Seward Dalek novelisations. Polygram released a new version of *The Protocols* on cassette, and McCoy and Tom Baker attended Teynham's *Doctor Who 30 – The Scottish Event* in Paisley over Saturday 23 and Sunday 24 October.

The popular press started to cover the Spielberg version of *Doctor Who* at the end of October, erroneously naming David Hasselhoff as the new Doctor. The BBC formally announced the Amblin joint venture on Thursday 28 October with an item on BBC Breakfast Time. After *The Seeds of Doom* had been considered for repeating, *Planet of the Daleks* was selected to run on Friday nights from 5 November; scheduled at 7.30pm, the serial would attract low ratings as it was running against the massively popular soap *Coronation Street*. The Late Show's six mini-documentaries to accompany the episodes were *Bigger Inside Than Out* (a history of the police box, narrated by Colin Baker on Thursday 4), *The*

Antique Doctor Who Show (about collecting merchandise, recorded at Kensington Town Hall on Saturday 6), *Missing in Action* (about the wiped episodes), *I Was That Monster* (concerning the monster actors), *Crimfile – The Master* (a spoof Shaw Taylor warning to the public) and *UNIT Recruiting Film* (voiced by Nicholas Courtney and Dexter Fletcher); the last of these items on Friday 17 December carried a phone number which viewers could ring and hear an announcement from Courtney about *The Green Death* being repeated on BBC2 in the New Year.

Recording on *Doctor Who – 30 Years* completed on Thursday 11 November, with Courtney having recorded the main linking material at Broadcasting House on Tuesday 2. Unfortunately, 30 Years in the TARDIS hit problems on Wednesday 17 November when, after a viewing of the rough assembly, it was clear that Davies and producer John Bush had very different views on the programme. Davies was temporarily replaced by several other directors who taped new interviews, but the differences were solved so that the documentary could be completed. Marvel published a *Doctor Who 30th Anniversary Special* based upon the Radio Times' special from 1973, and Virgin issued *The Handbook*



The Sixth Doctor on Thursday 18, and the same week, Doctor Who graced the Radio Times cover for the first time in a decade to promote *Dimensions in Time* (as the 3D special had been renamed). Pertwee and Colin Baker had also joined some Daleks to launch a recycling campaign in London on Wednesday 17.

Over Saturday 20 and Sunday 21 November, UK Gold staged a 30th Anniversary Special Weekend. Doctor Who – 30 Years was transmitted on Saturday 20 on Radio 2, an exhibition opened at the Birmingham Science Museum on Sunday 21, and McCoy appeared with Deborah Watling to discuss the celebrations on Good Morning with Anne and Nick on Thursday 25. *Dimensions in Time* was broadcast over Friday 26 and Saturday 27 on BBC1, drawing very high ratings. Courtney recorded his narration for 30 years in the TARDIS on Sunday 28, the day before its BBC1 transmission. Friday 3 December saw

Above: A classic scene recreated for the 1990s: Daleks invade Earth once more for 30 Years in the TARDIS.

Unaware of all this activity, Channel 4's *Right to Reply* on Saturday 26 February featured fan John Gorman launching the Doctor Who Fans Charter to force the BBC into committing to the series; this later gained coverage in *The Stage*. According to *Today*, Richard O'Brien was now favourite to play the Doctor in Green Light's movie; the company indicated that although it had encountered difficulties securing funding, its aim was to be filming by Wednesday 6 April.

Pre-orders for *Goth Opera* were so strong that Virgin decided that *The Missing Adventures* titles would also be monthly from the second book in September. BBC Video investigated the possibility of an extended version of 30 Years in the TARDIS being released and the first set of Doctor Who Trading Cards appeared from Cornerstone Communications.

The first casting sessions on the TV Movie Doctor took place from Tuesday 1 March, with Paul McGann – a British actor then resident in LA – being suggested for the first time on Thursday 3. Unfortunately for Dalton-Reyes, its licence for a Doctor Who movie to enter production was to expire on Wednesday 6 April, and on Friday 4 March the BBC informed the company that this licence would not be extended. As a result of this, Lumiere, the main financiers for the film, pulled out. In the meantime, Amblin steamed ahead as the UK visit concluded with agreements reached over Leckley's series bible. Cunningham has still not favourite as vague shooting dates for a pilot and 11 further episodes were roughed out.

At BBC Enterprises, better quality off-air soundtracks of missing episodes were offered for use by Graham Strong, and the previously shelved videotape *The Colin Baker Years* was released on Monday 7 March. *Detagol* was published by Virgin on Thursday 17 and the final Target reprint, *The Talons of Weng-Chiang*, also appeared in the shops. The following Thursday, the Daleks made an appearance on Pebble

Mill, exterminating Alan Titchmarsh. The Making of the Dark Dimension, a book about the aborted special by Adrian Rigelsford, was announced by Bextree for July while Virgin indicated that the Doctor would be acquiring two new companions during 1995's *New Adventures* – Chris Cwej and Roz Forrester, two Adjudicators from the 30th century – to be introduced in *Original Sin*.

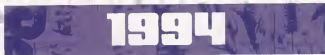
Pertwee and McCoy were guests at Manopticon 3 in Manchester over the first weekend of April and on Tuesday 12, the Dalton-Reyes producers met with Greenwood to apply for an extension on the movie deal – the day before *The Daily Star* tipped Pamela Anderson to join her Baywatch co-star as the Doctor's companion. *The Paradise of Death* began a repeat on Radio 2 – this time in stereo – from Tuesday 12, although a few weeks later a mix-up resulted in Episode Four being broadcast two weeks running, and an additional slot for Episode Five had to be scheduled. Pertwee appeared on *This Morning* on Tuesday 19, discussing what it was like to be a science-fiction hero with William Shatner from *Star Trek*. In America, Segal proceeded to interest CBS in purchasing his revived Doctor Who and Leckley story-lined a second prospective episode for the series, entitled *Don't Shoot, I'm the Doctor*.

In April, the Marvel comic strip was reformatted to feature adventures of previous Doctors, with the Fourth Doctor and Romana taking centre-stage in *Victims*; the other Doctors would appear in subsequent stories. Colin Baker took centre stage at Blue Box in Southampton over Mayday Bank Holiday, prior to recording a further BBCV project, *The Terror Game*, in Nottingham. Pertwee was now touring with his

THE FIRST CASTING SESSIONS FOR A NEW TV MOVIE WERE HELD IN MARCH 1994, WITH PAUL MCGANN BEING SUGGESTED...

Tomorrow's World covering the 3D effects of *Dimensions in Time*.

Once again, the more adult themes explored in *The New Adventures* made the news, this time with the Doctor's taking of hallucinogenic drugs in Kate Orman's *The Left-Handed Hummingbird* which prompted a condemnation in the *Sunday Mirror* on 12 December, little over a week after its publication. In Van Nuys, California, Denny Martin Flinn produced a revised draft of *Doctor Who – The Movie* on Sunday 19 December for Litten and Duggdale, who were now aware that their licence to produce the film would soon expire. As Christmas arrived, a suggested repeat of *The Paradise of Death* was abandoned, Gavin Fuller answered Doctor Who questions on Radio 4's *Masterplan* and there was some movement on the Amblin project, when John Leckley was appointed as writer/executive producer.



The Green Death kicked off a new run of repeats over Sunday lunchtimes from 2 January, but the BBC2 screenings attracted minimal audiences, even when promoted by Pertwee himself on Good Morning with Anne and Nick on Thursday 20. In the meantime, a visit by BBC executives to the Amblin offices in LA cemented fundamental agreements on the proposed new series. On Monday 24 January 1994, Leckley began work on the 'bible' that would reform the series, and *The Daily Mail* reported that Crawford would be the new Doctor the following Friday.

While conference calls continued between the BBC and Amblin, Tom Baker, Pertwee and Davison were hired by BHP for a special photocall on Saturday 12 February in which the three former Doctors would consider the spacious interior of the VW Golf Estate for an advertising campaign which debuted in *The Mail* on Sunday a fortnight later. *Pyramids of Mars* continued the BBC2 repeat season, but the lower viewing figures would see the reruns terminated at the end of the serial in early March. Meanwhile, Segal's team paid a discrete visit to England for further talks during February, with some serious casting discussions about Liam Cunningham and various others.



Below: Look Who's Back in 3D! *Dimensions in Time* sees Doctor Who elevated to the front cover of the Radio Times for the first time in a decade!

one-man show, *Who is Jon Pertwee*, for which he dressed as the Doctor in the second half. With a cover proof having been prepared, *The Making of the Dark Dimension* was indefinitely postponed by Boxtree, who instead announced a new unlicensed book from Riggsford, *The Doctors – 30 Years of Time Travel*. Virgin meanwhile announced that Ace would be written out of *The New Adventures* in Kate Orman's *Set Piece*, and Radio 4 revealed that the Doctor's granddaughter, Susan Foreman, would be one of a number of fictional characters profiled in a series of comedy documentaries titled *Whatever Happened To ...?*

On Sunday 22 May, *The Mail on Sunday* named Eric Idle as the new Doctor in *The New Adventures of Doctor Who*, which was repeated and Segal discovered that CBS was not interested in making a deal for his format. Instead, interest came from one of the

THE PROPOSED MOVIE SCRIPT SAW THE DOCTOR SEARCHING FOR HIS LOST FATHER, ULYSSES

smaller networks, Fox. The reaction to the haphazard broadcast of *The Paradise of Death* was noted by the BBC and a sequel, *The Ghosts of N Space*, was rapidly commissioned from Letts for broadcast in 1995; this was announced to the audience of Pertwee's show on Friday 27 May. Silver Screen issued a compilation CD, *The Worlds of Doctor Who*, in May, and a revised edition of *The Doctor Who Programme Guide* by Lofficier was published by Virgin on Thursday 10 June. As Fox confirmed its intention to order a 'backdoor pilot' of Doctor Who for its *Movie of the Week* slot, the legal representatives of Daltreys contacted BBC Enterprises – now renamed BBC Worldwide – regarding the ongoing confusion about their movie license, saying that they had been about to start production in April. At the start of July, Worldwide indicated to Daltreys that it had still not seen confirmation of script, lead actor or director on the project; the film producers responded by saying that Worldwide had not commented on the submitted scripts and that a director had been chosen.

During June, Davies was re-editing *30 Years in the TARDIS* when he was engaged on another video project, *Shakedown* – a script by Terrance Dicks which featured the Sontarans. Virgin also indicated that another new companion was to be created to accompany the Sixth Doctor in *The Missing Adventures* for stories taking place after Peri's departure and prior to Mel's arrival; this was Grant Markham, created by Steve Lyons for *Time of Your Life*. Starring Jane Asher, Radio 4's *Whatever Happened To ... Susan?* was broadcast on Saturday 9 July, and an extract from a missing episode of *The Daleks' Master Plan* was located in a 1971 edition of *Blue Peter* a few weeks later.

In America, Leekley began drafting his proposed pilot script in mid-July; this would kick start Doctor Who as a new series, sending the Doctor off from Gallifrey on a quest to find his father, Ulysses, on Earth, and then travelling to the planet Skaro where the Master was helping Davros to develop spider-like Dalek mutants. Virgin published the first of *The Missing Adventures*, Cornell's *Goth Opera*, on Thursday 21 July. As the Leekley script was discussed across the Atlantic at the start of August, Marvel UK published *The Dalek Chronicles*, a collected edition of the TV Century 21 comic strip *The Daleks* and Nathan-Turner staged *Twenty-One Years of a Broom Cupboard*, a one-day celebration of the



Top: *Goth Opera* launches Virgin's *Missing Adventures*. Above: The Doctor Who Poster Magazine begins its short run. Below: Big screen Dr Who Peter Cushing passed away in 1994. Right: A new look for the Sontarans in video drama *Shakedown*.



Longleaf Exhibition attended by Pertwee, Davison, Colin Baker and McCoy. Barry Letts was commissioned on Wednesday 10 August to write the six-part serial *Dr Who – Series 2*, this time for Radio 2; Pertwee had been contracted to star in this on Friday 29 July.

Peter Cushing, who had played Dr Who in the two 1960s Dalek movies, died from cancer on Thursday 11 August at the age of 81. Virgin announced that there would be another short story collection in *Dreadful II*, and BBV recorded *The Zero Imperative*; written by Mark Gatiss, this saw Caroline John return to her role of Liz Shaw in a production which starred Pertwee, McCoy and Colin Baker. *Shakedown* started recording on HMS Belfast on Wednesday 7 September for 11 days. On 11 September, Cushing's Dr Who and the Daleks co-star, entertainer Roy Castle, also succumbed to cancer at the age of 62.

Segal's team started scouting locations in Denver at the end of August, and also pursued Paul McGann to play the Doctor in Leekley's script, with the actor being interviewed and screen tested at the start of September. This development was announced by McCoy at the PanoptiCon '94 convention in Coventry over the weekend of Saturday 24 and Sunday 25, with the actor commenting that McGann, a good friend of his, had turned down the offered five-year contract (as a result of which, the Daily Mail announced McGann as the new Doctor on Wednesday 5 October). At the same time, Segal received bad news; Steven Spielberg, the owner of Amblin, did not like the script and a new version would have to be developed with another writer. Rapidly, Robert DeLaurentis was appointed to craft a new pilot script.

Marvel UK launched a third Doctor Who title on Thursday 6 October in the form of *Doctor Who Poster Magazine*; concurrently issued was another one-shot comic, the much delayed *The Age of Chaos*. BBC's Bittbox carried a report from PanoptiCon about the continued enthusiasm for Doctor Who on Sunday 9. Virgin published *Doctor Who: The Seventies* at the start of November, and *More Than 30 Years in the TARDIS*, the expanded version of Davies' BBC documentary, was premiered at BAFTA on Saturday 5 November to a guest audience including Pertwee, Courtney and Aldred. Its release the following Monday was promoted by Terrance Dicks and Kevin Davies on *Anderson Country*. By now, Channel 4 had purchased the rights to the two 1960s Dalek movies, and Dr Who and the Daleks made its debut on the commercial station on Bonfire Night. The same day, Pertwee, Courtney and Elisabeth Sladen started recording *The Ghosts of N Space* at Maida Vale, with its intended broadcast set for Tuesday 24 January 1995. It had also been agreed that the Huntingdon Drama Club could perform *Doctor Who: The Empress of Othmow* (formerly *The Silver Legion*) from Thursday 10 to Sunday 13 November, with Bob Pugh as a new incarnation of the Doctor battling the Cybermen in an alternate version of 1968 and in Roman times. Adrian Rigelsford appeared in the cast as General Vaural and the script was by Paul Vialls.

It was around now that Rebecca Levene took over as editor of *The New Adventures*, with a policy of moving away from the mysterious 'Dark' Doctor developed during the 'Alternative Universe Cycle'. On Saturday 22 October,



the McCoy era of the series was celebrated at Doctor in the Dome in Morecambe, and a barely finished *Shakedown* – Return of the Sontarans was premiered at the Dreamwatch '94 convention in London on Saturday 29 and Sunday 30. Bags moved *The Stranger* Chmides into the audio medium with *The Last Mission* and *Eyr of the Storm*, Pertwee and McCoy read extracts from *The New Adventures for CyberTech's* new CD Phoros, The Doctors was taken on Bostree's schedules, and various Doctor Who monsters appeared on ITV's Disney Club on Sunday 27 November (a sequence recorded at Jodrell Bank in September).

The final of Titan's sporadic script books appeared on Thursday 17 November, in the form of *The Crusade*; sales had been lower than expected, so plans for titles such as *The Abominable Snowmen* and *The Pirate Planet* were abandoned. *The Crusade* was published on the same day as *The Handbook: The First Doctor from Virgin*. In the meantime, Doctor Who Classic Comics had run its course with most of the highly collectable strips already reprinted; the title concluded with Issue 27 in early November. As 1994 drew to a close, the legal disputes between Daltonreys and the BBC dragged on and DeLaurentis delivered his draft scripts for Doctor Who?, a more adventurous and lightweight offering than Leckley's version, but which retained the Doctor's search for his father while he battled to save Gallifrey from the Master and the Daleks.

1995

New Year's Day 1995 allowed BBC1 viewers to see some outtakes from *Remembrance of the Daleks* in *Auntie's New Bloomers 2*, Channel 4 aired *Daleks – Invasion Earth 2150AD* on Sunday 15 January, and young fan Michael Billingham appeared on BBC Television's *As Seen on TV* on Sunday 22 to discuss his fascination for the show. The recoloured first episode of *The Demons* was screened at the National Film Theatre on Saturday 28 January. By now though, it was clear that *The Ghosts of N Space* would not be broadcast as planned – and the non availability of six consecutive slots pushed any planned broadcast back by at least a year. Back in America, there were continuing delays when Fox disliked the new pilot script.

Jondar started releasing phone cards with images from Doctor Who for the collectors market, and by now BBC Prime was screening Doctor Who, starting with the Pertwee serials. In February, BBC Worldwide asked Vanezis to develop his proposal for remastering *The Five Doctors* with new footage and state-of-the-art effects, and Bostree's much delayed *The Doctors: 30 Years of Time Travel* was published. Behind played the role of the Doctor on radio



Top: The power of the Daleks is undiminished as phone company BT discovers by using the creatures in the 'It's 1 to remember' campaign. Below: Aargh, it's a Yeti! Elisabeth Sladen recreates her role as Sarah Jane Smith for spin-off drama *Downtime*. © DEREK HANDLEY

again – this time in a series of comedy sketches for the Radio 4 show *The Skivers*, recorded on Saturday 11 February and transmitted on Thursday 23 February.

The Empress of Otherworld was given a final performance on Sunday 19 February at the Ayl-Con II convention in Birmingham, and the following weekend Segal made his first major convention appearance to discuss the state of his Doctor Who project at The Six Wives of Gallifrey One in California. While the script situation was still unresolved, Variety confirmed that Doctor Who was still part of Fox's Fall Season on Thursday 23 March. Back in the UK, recording on another Doctor Who spin-off began on Friday 26 March; this was Marc Platt's *Yeti* story, *Downtime*, which included characters such as Sarah Jane Smith, Victoria Waterfield and the Brigadier, and was made largely at the University of East Anglia.

The commercial video of *Carnival of Monsters* released in March included footage which had not been in the original broadcast; the same was true of *The Stones of Blood* two months later when it appeared in the sequence of Key to Time serials. Continuing with more ambitious video projects, Bags announced the development of *Cyber-War* with backing from the World Leisure Corporation, while Virgin scheduled novels based on both *Downtime* and *Shakedown*. By April, it was clear that *The Ghosts of N Space* would not be broadcast until March 1996 at the earliest; in the meantime, Pertwee, Davison and Colin Baker recorded two stories apiece for BBC Worldwide, reading from Target novelisations abridged by producer Chris Wallis. The Daleks were then prominently used in British Telecom's 'One To Remember' advertising campaign for PhoneDay – when many UK telephone dialling codes would be changing – on Sunday 16 April.

At the start of May 1995, the task of writing a suitable pilot for Fox had been passed to British writer Matthew Jacobs. Jacobs started to outline his adventure and took a radically different approach to what had gone before, creating a narrative which would open with the Doctor in his seventh incarnation and show a regeneration into his new form. In the UK, Pertwee continued touring with his one man show, and one such event at the Derby Arts Cinema included a screening of *Frontier in Space* Episode Six. Virgin published a fun and trivia-filled episode guide entitled *The Discontinuity Guide* on Thursday 18 May, and the following Tuesday the FlipTopProductions play *My Grandmother Was a Time Lord* by New Fountain began its four week run at the Canal Cafe Theatre in Little Venice; focusing on the life of one Ian Foreman it showed an encounter between the executive and his eight-year-old former self, a Doctor Who fan. Furthermore, development was starting on a Doctor Who CD-ROM game to be produced by BBC Worldwide, and *CyberTech's* Phoros CD was issued.

Having acquired the rights to the Dalek movies, Lumiere subcontracted a documentary about the films' productions to Amity Films; director Kevin Davies started recording with an interview with Jill Curzon at Marvel's Arundel House offices on Thursday 25 May with production continuing through to Saturday 17 June. Virgin started preparations for the 50th novel in *The New Adventures* range which would feature Bernice's wedding; Paul Cornell's *Happy Endings* was scheduled for May 1996. *Warriors of the Deep* and *Planet of the Daleks*, the first of the BBC's novelisation tapes, were issued on Monday 5 June – and finally some good news was available for the fans. A BBC Press Release on Tuesday 13 June confirmed that Jacobs' storyline had been approved and commissioned for development by the interested parties. Back in Wales, Colin Baker opened the largest Doctor Who



exhibition ever staged at the Dapol toy factory in Llangollen on Saturday 17 June; Nathan-Turner was consultant for the project which was supervised by M&J Events. The Sisterhood of Karn, a group of gay Doctor Who fans, got some coverage for the show on BBC2's *Gaytime* TV programme on Thursday 6 July.

During July, discussions continued to ensure that all the parties involved with the TV movie – i.e. BBC Television, BBC Worldwide, Amblin, Universal and Fox – were entirely happy; Liam Cunningham and Paul McGann were still the favoured Doctors. As Jacobs delivered his first scripts, a series of events for Doctor Who – The Tour began at venues around the UK, with guests from the series meeting fans at one-day conventions, and Bill Baggs recorded a documentary, *The Doctors: 30 Years of Time Travel* and *Beyond*, based on Riggsford's book, for Master Vision, alongside further dramas featuring *Peterween* companion Liz Shaw such as *The Devil of Winterborne*. Decalog 2: *Lost Property* was published by Virgin on Thursday 20 July, the following Monday saw the release of Davies' *Dalekmania* documentary from Lumiere, and *The Ambassadors of Death* Episodes 1, 5, 6 and 7 were screened at the National Film Theatre on Thursday 3 August.

August saw the video release of the *K9* and *Compton* pilot on Monday 7 August, and BBC Worldwide now gave Vanezis ten weeks to re-edit *The Five Doctors*. Slow Dazzle also entered the Doctor Who arena with a calendar of *Radio Times* covers. Segal attended the Edinburgh Television Festival at the end of August and spoke about his plans for the pilot film, and Channel 4 screened *Dr Who* and the *Daleks* again for the Bank Holiday on Monday 28. The following weekend, *Downtime* was premiered at Panopticon '95 in Coventry, with Pertwee and McCoy amongst the guests. A report in *The Sun* on Monday 4 September about Simon Callow being the new Doctor had little hard evidence to back it up, but across the Atlantic the race to cast a Doctor for the start of shooting in January 1996 was hotting up.

TV writer Russell T Davies was announced as writing *Damaged Goods* for a new 'psi-powers' story arc about a race of people with secret aims in human society in *The New Adventures*; these stories were to appear between February and December 1996, culminating with the departure of Roz in *So Vile A Sin*. Boxtree issued a *Doctor Who* Postcard Collection and *Poster Book* and announced further unlicensed Doctor Who books in their *Classic Who* range. Master Vision's documentary version of *The Doctors* was released on Monday 25 September. At the end of September, Segal left Amblin and moved to Lakeshore TV. Entertainment where he was allowed to continue developing *Doctor Who*, but now as his own project with Fox, Universal and the BBC. Jacobs was producing new versions of his script and continually refining it with comments from all the concerned parties.

Another gift book, *Doctor Who: Companions*, was published by Virgin on Friday 6 October, and Boxtree was preparing *Classic Who: The Hinchliffe Years* for release early in the New Year. Dressed as Tom Baker, presenter Howard Stangleford vanished from the Television Centre in the TARDIS during *The Eleventh Hour* on Sunday 5 November, and the following day BBC Worldwide released the 'Special Edition' of *The Five Doctors* in a box set alongside *The King's Demons*. *Blacklight*, a collection of *Doctor Who* artwork by Andrew Skilleter, was published by Virgin on Thursday 16 November, and Mallon Publishing issued a lavish *Doctor Who 1966* DVD in Australia.

The eighth and final edition of *Doctor Who* *Poster Magazine* appeared at the start of December; Marvel UK had now been taken over by the Italian company Panini and the profile of the company's portfolio was changed to make it a more profitable concern. The



Top: Rediscovering the craze of *Dalekmania* **Middle:** *The Five Doctors* gets a 1995 make-over. **Below:** The BBC announces that the TV Movie is on-track ...

'THE SUN' CLAIMED SIMON CALLOW WAS TO BE THE NEW DOCTOR AS, IN THE USA, THE RACE TO CAST THE LEAD ACTOR WAS HOTTING UP ...

Handbook: The Fifth Doctor appeared from Virgin on Thursday 7 December, and the company This Planet Earth who manufactured Daleks received television coverage on both the local BBC1 programme *Midlands Today* on Thursday 13, and then *Working Lunch* on BBC2 the following day.

In the television world, last minute discussions on casting had been taking place back and forth between the UK and the USA. Although McGann was still the BBC's favoured Doctor, Segal and director Geoffrey Sax found a possible – and cheaper – alternative in Harry Von Gorkum, as part of a strategy to control wider aspects of casting. Nevertheless, the BBC indicated that it wanted McGann. Jacobs' script was now receiving final adjustments and set construction had begun in Vancouver, Canada. Over Christmas 1995, McGann attended a meeting in London and agreed to take on the part – shooting in Canada three weeks later. In the coming days, Fox would settle on Eric Roberts to play the new Master and Daphne Ashbrook was cast as Grace, the cardiologist who unwittingly triggers the Doctor's latest regeneration.

1996

Paul McGann was announced as the Doctor by the BBC on Wednesday 10 January 1996, by which time the actor was already in Vancouver, rehearsing for the five week shoot on Jacobs' script which began on Monday 15. In the UK, various media items appeared. An edition of BBC2's *Turning Points* in which Verity Lambert discussed the debut of the Daleks as a significant moment in her life was already scheduled for Monday 15, and the following day UK Gold suspended its nightly weekday broadcasts of *Doctor Who* reruns. *The Time + The Place* covered the phenomenon of Doctor Who fandom on Thursday 18, hosting a studio discussion with devotees and guests such as Michael Craze and Carole Ann Ford. And finally, *Doctor Who* and the Ghosts of N Space was rapidly scheduled for broadcast on Radio 2, starting on Saturday 20; this had originally been planned to air at lunchtimes from Saturday 2 March and appeared on commercial cassette concurrent with broadcast. In the meantime, several papers such as *The Observer* and *The Evening Standard* carried the story of how Dalteneys was planning to sue the BBC for creating problems with the company's projected movie, causing it to lose a million pounds of investment.

As McCoy joined production in Vancouver to shoot his scenes for the start of the TV Movie, BBC Worldwide suspended all further video releases; *The Hound of Fear*, released on Monday 5 February, was deleted just weeks later while further releases (*The Hoppin' Polter* and *Time-Flight* in March and *The Green Death* in April) were abandoned. Discussions also began on how BBC Books would be taking over the franchise to produce novels from Virgin in 1997, while Pertwee promoted the release of *Doctor Who and the Ghosts of N Space* on cassette in conversation with Judi Spiers in a live Radio 2 interview on Monday 12 February. Towards the end of shooting in mid-February, journalists were allowed on the set of *Doctor Who* in Vancouver, and the *Radio Times* promoted McGann's new role in its issue of Tuesday 13. *Who's There?*, Jessica Carney's biography of her grandfather William Hartnell, was published by Virgin, who then announced an ambitious visual project, *The Doctor Who Archive*, to be edited by David J Howe, Mark Stammers and visual effects designer Mike Tucker. Boxset too scheduled further books including *Classic Who: The 500 Year Diary* by Marcus Hearn and Dave Hanks for Summer 1996, although this item was soon abandoned.

Production on the TV Movie over-ran by several days because of the ambitious nature of the schedule, and so Segal and McCoy gave a report on progress at The Seventh Seal of Gallifrey, a convention in Van Nuys, California over the weekend of Saturday 17 and Sunday 18. Finally, the last shots of the film were completed in the early hours of Thursday 22 February. With shooting complete, there was another flurry of items in the popular press, with stories in *The Daily Express* and *The Daily Mirror*. *Doctor Who* and the *Ghosts of N Space* concluded its broadcast and Pertwee appeared on BBC's *This Morning* on Monday 26 February to discuss the new film, alongside Roberta Tovey who was promoting *Beyond Vision's* widescreen release of *Dr Who and the Daleks* on home video (the sequel followed three months later). An item in *The Daily Mail* about discord between McGann and the production team on Friday 8 March was quickly refuted.

A rough cut of the TV Movie underwent further refinements during March, and the *Radio Times* dated Thursday 14 March ran a set report to whet viewers' appetites for the proposed May transmission. In the US, Fox was now due to screen the pilot as *The Fox Tuesday Night Movie* on Tuesday 14 May while the BBC suggested a Whitsun Bank Holiday slot for the film. Segal travelled to England for final discussions at the start of April, attending ManoptiCon 4 in Manchester (alongside guests such as Pertwee and Colin Baker) to promote the eagerly-awaited relaunch with fans and unveil a demo recording of the new theme tune. In the meantime, Sophie Aldred and Mike Tucker had collaborated on a book about their memories of the Seventh Doctor's era; *Ael* was published by Virgin on Thursday 21 March, with another special publication, the fake investigative piece *Who Killed Kennedy*, appearing on



Third Doctor Jon Pertwee died in May 1996, aged 76.



At the BBC's 60th anniversary bash Peter Davison and Sylvester McCoy accept the award for Best Popular Drama on behalf of *Doctor Who* – the show even beat *EastEnders*!

Thursday 18 April. Meanwhile in New Zealand, a television commercial featuring fans dressed as the Doctor was filmed for Kellogg's Cornflakes.

Two videotape documentaries about the series were released in April; the first was *I Was a Doctor Who Monster* – a series of interviews with actors who had played monsters in the series – from Reeltime on Monday 1 April, followed by *Bidding Adieu*, McCoy's video diary made during work on the TV Movie, from BBC on Saturday 27. By now, licensees were preparing for the changes brought about by the new Doctor and possible revival. The Seventh Doctor and Ace were brought back into the DWM comic strip with *Ground Zero* – the culmination of a long story arc involving the Threshold in which Ace was killed off. Virgin learnt that its licence to produce original *Doctor Who* novels would probably not be extended beyond May 1997, and stopped commissioning any further books.

On Thursday 2 May, BBC Worldwide had a meeting with the Sci-Fi Channel regarding *Doctor Who* Resurrection, a proposal from Sci-Fi Channel whereby a co-production project could "resurrect" incomplete monochrome stories from the Hartnell and Troughton eras such as *The Ice Warriors* and *The Invasion*, possibly for broadcast on BBC2 as soon as December 1996. Though the notion was debated internally by Worldwide, it was not taken further.

The finished TV Movie received a press screening at the Director's Guild in Los Angeles on Wednesday 8 May, but ran into certification problems for its video release in England, when the British Board of Film Censors declared that the home video version – to be released before the UK broadcast – needed to carry a certification suitable for its pre-watershed transmission. The film made its debut on some Canadian stations on Sunday 12 May, and on Tuesday 14 aired on the Fox network in North America as well as being shown at special previews at BAFTA attended by McCoy. The Sci-Fi Channel recorded some material at this event which, combined with clips and interviews from the TV Movie's electronic press kit, formed *The Making of Doctor Who – The Movie*, a special edition of Sci-Fi Buzz which aired on Saturday 25 May. At the same time as all the promotion, the Doctor Who Appreciation Society celebrated 20 years of existence with a special anniversary event at Riverside Studios on Sunday 12 May. The next day, Pertwee recorded an item at Broadcasting House for Radio 4 about *Doctor Who* which aired the same afternoon.

A novelisation by Gary Russell, the script of the movie, and a tie-in magazine were published by BBC Books and Panini prior to transmission, with the delayed – and edited – video eventually appearing just days before broadcast. McCoy and Louise Jameson appeared on *Newsroom South East* on Thursday 16 commenting on the forthcoming programme – the same day on which Virgin published *A History of the Universe*, a chronology of the *Doctor Who* universe by author Lance Parkin.

In the lead-up to the UK broadcast came the sad news that Jon Pertwee had died in his sleep while visiting America on Monday 20 May; the actor had been keenly involved in *Doctor Who* events, presenting a Dalek to a young fan on ITV's *Surprise*, *Surprise* on Sunday 21 April, recording an advert for Vodafone as the Doctor in Liverpool, and attending *The Demons Revisited* event in Aldbourne on Saturday 27 April. The actor had also just completed work on *I Am The Doctor*, an autobiography of his *Doctor Who* years with historian David J Howe.

The *Radio Times* devoted its cover and a significant proportion of its pages to *Doctor Who*, promoting the broadcast on Monday 27 May; it also introduced a new Sci-Fi Page which would continue the weekly



adventures of the Eighth Doctor in comic strip form. Up against some stiff competition on the other American networks, notably the sitcom *Roseanne*, *Doctor Who* did not perform well enough for Fox to sanction further movies or a series. In the UK, it was one of the BBC's highest-rated programmes of the week, performing well against the popular period drama *Bramwell*. Critical reaction on both sides of the Atlantic was distinctly mixed, with Nathan-Turner giving his opinion on Radio 4's *Today* on Tuesday 28 and viewers comments aired on *Points of View* on Wednesday 29. A report on ITV Teletext on Thursday 6 June indicated that there were no plans to develop a series – while UK Gold's Goldtext erroneously reported a 17-part series six days later. It was *The Daily Mirror* who ran a story on Friday 26 July announcing that the BBC had finally abandoned *Doctor Who* for good.

In the wake of the TV Movie, BBC Worldwide confirmed that it would be launching two ranges of *Doctor Who* novels in 1997 – one for the Eighth Doctor and the other for his previous incarnations, with submissions invited from early September. As such, Virgin planned that *The Dying Days*, the final of *The New Adventures* in April 1997, would feature the Eighth Doctor. Virgin also attempted to salvage the two Eric Seward Dalek novelisations, commissioning Paul Leonard to write *Resurrection of the Daleks* and Gareth Roberts to adapt *Revelation of the Daleks*. Though both authors began work on these novels, the project was quickly halted at Seward's behest.

BBC Video quickly discovered that the sales of the TV Movie release had been far lower than had been hoped; doubtless due in part to the close proximity of the video release to the TV transmission. In the meantime, a recording of Pertwee's one-man show made in July

IN THE UK, THE TV MOVIE WAS ONE OF THE HIGHEST-RATED SHOWS OF THE WEEK; IN THE US, IT WAS A DIFFERENT STORY

1995 had been issued on cassette by EMI as *An Evening with the Doctor* on Monday 24 June and Nathan-Turner had organised the first of several *Travellers in Time* weekend events at the re-opened Llangollen Exhibition in early July, the first being attended by Colin Baker and Caroline John. *Deatlog 3: Consequences* appeared from Virgin on Thursday 18 July and Virgin announced that its novel range would be continuing from May 1997 with Bernice Summerfield – a non-BBC character – continuing her adventures in a new 'Virgin Worlds' series, debuting with Paul Cornell's *Oh No It Isn't*. McCoy and many other guests were present at Icon '96 at Llandudno on Saturday 3 and Sunday 4 August.

BBC Radio now hoped to develop further radio serials with Tom Baker returning as the Doctor, and it was hoped that Eric Seward could develop some new scripts for this venture. Another Nathan-Turner Longleaf event on Sunday 18 August then saw a rare appearance from Tom Baker in connection with the series as slowly the actor started to renew his work at fan events. The event also saw two performances of *A Quiet Day in the Country* in which Nicholas Courtney as the Brigadier and David Roden as Sergeant Fenton acted out a mini-adventure battling the Cybermen. However, on Sunday 15 September a fire broke out at the Longleaf Exhibition, resulting in the destruction of several props from the series. The Eighth Doctor made his Panini comic strip debut in *Endgame* in September, accompanied by new companion Izzy S in his battle against the Celestial Toymaker.

The last of the 'Decades' trilogy, *The Eighties*, was published by Virgin on Thursday 3 October, just in time for Panopticon '96 the next weekend; this event,

Right: The Eighth Doctor's Byron-esque look is revealed to the eyes of the world ... Below: It's time to return ... to the cover of the *Radio Times*! The TV Movie makes its UK debut on BBC1 on Bank Holiday Monday, 27 May 1996



Above: With the TV Movie seen as a total re-launch for *Doctor Who*, a new range of books from the BBC was soon to appear ...



again in Coventry, was attended by Colin Baker and Sylvester McCoy. The following Monday, BBC Worldwide resumed intermittent video releases with *The Green Death*, and soon announced that the first of its new range of novels would be *The Eight Doctors* by Terrance Dicks, while the first past Doctor adventure would see the Third Doctor in Keith Topping and Martin Day's *The Devil Goblins from Neptune* in June 1997; a filofax insert for the series also appeared from Worldwide. On Wednesday 9 October, Conservative party candidate Tim Collins took the opportunity to ask Will Wyatt, Chief Executive of BBC Broadcast, about *Doctor Who*; Wyatt replied that the TV Movie had not performed as well as hoped and was "not right for a family audience" ... in addition to which the series was too expensive.

Nevertheless, over the weekend of Saturday 26 and Sunday 27 October, McCoy was attending the *Who* 7 convention when he was contacted at short notice to join Davison for a special awards ceremony; *Doctor Who* had been voted the BBC's most popular series of all time in a phone vote from viewers in BBC Television's 60th anniversary programme *Aunty's All Time Greats*. Attracting a lot of coverage in the national press, the full ceremony was screened on BBC1 on Sunday 10 November, the weekend after McCoy attended *Travellers in Time II* at Llangollen.

In November, Eurodesign issued five *Doctor Who* print posters and BBC Books revealed more details about its new range. Fan research in Australia also turned up a number of extracts from missing episodes, held by the Australian censorship board since the 1960s. Virgin published *I Am The Doctor* and *The Handbook: The Third Doctor* on Thursday 21 November, although various problems had beset that month's *New Adventure*, *So Vile a Sin*, which had to be postponed. Bantam issued *Classic Who: The Harper Classics* covering the work of director Graeme Harper the next day, and *The Completely Useless Encyclopedia* appeared from Virgin on Thursday 5 December.

As Christmas approached, the popular press again carried stories that *Doctor Who* was no more, with *The Sun* and *The Mirror* both announcing that the BBC had killed it off on Saturday 7, the day before Panini's *Doctor Who Magazine* Christmas Party at Riverside Studios. Although a repeat of *Doctor Who* and the *Ghosts of N Space* was scheduled by Radio 2 over the Christmas period from Tuesday 17 December, any hopes of a reprieve for the TV Movie in North America were dashed when Fox pulled the scheduled *New Year's Eve* repeat at the last minute and replaced it with *Revenge of the Nerds IV*. While there were books, comic strips, videos and an increasing array of merchandise in general – after 33 years, the television future of *Doctor Who* – officially the BBC's most popular series of all time – now looked bleaker than ever.



Doctor Who

After seven years in the wilderness, the time-travelling Doctor returned to BBC1 for one night only! Andrew Pixley relates the epic story of a request, a rebirth, a romance, and, erm, some shoes. It all begins on the planet Skaro, where the Doctor's old enemy, the Master, was finally put on trial ...

SYNOPSIS

As the Doctor recalls, the Master – in his final incarnation – stands trial for his crimes before the Daleks on Skaro, and is sentenced to destruction. His final request is that his remains should be taken back to Gallifrey by the Doctor: "It was a request they should never have granted ..."

The Doctor, in his seventh incarnation, seals the Master's remains in a casket with his sonic screwdriver, and sets course for Gallifrey while relaxing in his redesigned TARDIS console room area. However, the casket starts to break open and a translucent, flowing form emerges. The Doctor realises all too late what has happened, but the shape has already reached the console to cause a critical timing malfunction.

The Doctor makes an emergency landing in an alley situated in the Chinatown sector of San Francisco on the night of December 30, 1999. It is here that a youth called Chang Lee has been pursued by gunmen of a rival gang, intent on shooting him dead. The TARDIS' arrival saves him, but when the Doctor emerges he is caught in a hail of gunfire. The gunmen flee, while a grateful but cautious Chang Lee calls for an ambulance; the Doctor sees the Master's form ooze through the TARDIS keyhole. The Doctor is rushed to Walker General Hospital where, although the bullet wounds can be easily attended to, the staff members are confused by the X-ray showing two hearts. Cardiologist Doctor Grace Holloway is called in to perform an emergency operation. On the



"ON A WARM GALLIFREYAN NIGHT ..."

Having borrowed a pair of shoes, the Doctor takes a walk with Grace in the park near her home ...

GRACE But you have no recollection of family.

DOCTOR No. No, no, no, wait, wait, wait, wait ... I remember – I'm with my father, we're lying back in the grass, it's a warm Gallifreyan night –

GRACE Gallifreyan?

DOCTOR Gallifrey. Yes! This must be where I lived. Now where is that?

GRACE I've never heard of it. What do you remember?

DOCTOR A meteor storm! The sky above us was dancing with light – purple, green, brilliant yellow ...

(The Doctor's eyes light up as if he's seeing it now. He starts walking a little faster. He smiles to himself)

DOCTOR Yes!

GRACE What?

DOCTOR These shoes! They fit perfectly.

From **DOCTOR WHO** by Matthew Jacobs

operating table, the Doctor comes to and pleads that he needs a beryllium atomic clock; he also says that he is not human. Lost inside the alien physiognomy, Grace's use of a micro-surgical probe causes the Doctor to seizure. He dies on the operating table.

The morphing form of the Master takes the shape of a snake, and secretes itself in the coat of Bruce, the ambulance paramedic. That night, it enters Bruce's body and possesses him. At the hospital, Chang Lee steals the Doctor's possessions from Grace and runs into the night. The Doctor's corpse is taken down to the morgue and stowed away. Soon a dramatic metamorphosis takes place, and a porter, Pete, finds himself confronted by the enshrouded form of a stranger smashing his way from the Doctor's compartment. Passing by the fainting porter, the regenerated Doctor shambles into a ruined ward to see his new face reflected in many mirrors as he calls out "Who am I?"

As dawn breaks, the Doctor appropriates a Wild Bill Hickok fancy dress outfit from the locker rooms, and watches as Grace quits her job, furious when the X-ray proving that the Doctor had two hearts is burnt by her superior. Grace is wary of the stranger who claims to know her, but the appearance from his chest of the micro-surgical probe convinces her this is the same man and she takes him to her home, recently vacated by her boyfriend. There the Doctor proves that he has two hearts, and talks of her lifelong desire to hold back death.

The Master kills Bruce's wife and, knowing that Bruce's body will not last long, sets out to take over the Doctor's lives. Chang Lee uses the TARDIS key to enter the police box, finding 'Bruce' in the console room. The Master strikes a deal

Brief encounter: The Seventh Doctor catches a glimpse of the woman who will inadvertently kill him on the operating table.

COMMISSIONING

Jul 1994 Doctor Who developed by John Leekley; First Draft outline completed on Mon 25 Jul 94; first Second Draft outline completed on Wed 27 Jul 94; Second Draft outline completed on Fri 29 Jul 94; Third Draft outline completed on Wed 3 Aug 94; Fourth Draft outline on Fri 5 Aug 94; first First Draft script completed on Wed 24 Aug 94; second First Draft script completed on Fri 26 Aug 94; third First Draft script completed on Thu 8 Sep 94.

Sep 1994 Dr Who developed by Robert DeLaurentis; suggestions for a new story/outline completed on Wed 5 Oct 94; Dr Who? First Draft outline completed Fri 7 Oct 94; Doctor Who? Second Draft outline completed on Wed 12 Oct 94; Doctor Who? Third Draft outline completed on Mon 17 Oct 94; Dr Who? Fourth Draft outline completed Fri 21 Oct 94; teaser and Act One script completed on Fri 28 Oct 94; first Dr Who? First Draft script completed Sat 17 Dec 94; second First Draft script completed on Wed 21 Dec 94; Dr Who? Draft script completed on Fri 3 Feb 95.

➤ May 1995 Doctor Who developed by Matthew Jacobs, Very Rough Outline Notes completed on Fri 19 May 95; Rough Screenplay in Progress Notes completed on Tue 27 Jun 95; First Draft script completed on Tue 18 Jul 95; Revised First Draft script completed on Fri 28 Jul 95; Second Draft script completed on Fri 18 Aug 95; Revised Draft script completed on Mon 18 Sep 95; second Revised Draft script completed on Mon 13 Nov 95; Shooting Script completed Fri 29 Dec 95; Shooting Script revisions from Fri 5 Jan 96 to Thu 15 Feb 96.

PRODUCTION

Mon 15 Jan 96 1998 Ogden Street, Vancouver [Int. Grace's Condo]
Tue 16 Jan 96 Hadden Park, Vancouver [Park Near Grace's]/ 1998 Ogden Street [Int. Grace's Condo]
Wed 17 Jan 96 1998 Ogden Street [Ext./Int. Grace's Condo]
Thu 18 Jan 96 Plaza of Nations, 750 Pacific Boulevard, Vancouver [Int. ITAR – Reception Area/Ext. ITAR]
Fri 19 Jan 96 Plaza of Nations [Int. ITAR – Dining Area/Clock Area/Corridor]
Mon 22 Jan 96 Studio Stage, 8651 Eastlake Drive, Burnaby: Int. Ambulance
Tue 23 Jan 96 B.C. Children's Hospital, 4480 Oak Street, Vancouver [Int Hospital – Morgue Changing Room/Morgue/Office/Freezer]/ Lombard Street, Vancouver [Stunts/Street]
Wed 24 Jan 96 B.C. Children's Hospital [Int Hospital – Reception/Corridor/Elevator]
Thu 25 Jan 96 B.C. Children's Hospital [Int Hospital – Grace's Office/Elevator/Corridor]
Fri 25 Jan 96 B.C. Children's Hospital [Int Hospital – Morgue Freezer/Empty Ward/Emergency Entrance/Int Ambulance]
Mon 29 Jan 96 B.C. Children's ➤



whereby Chang Lee will help him find the Doctor, in return for which he tells the boy: "You get to live."

The Master claims that the Doctor has stolen his TARDIS and his body; he offers Chang Lee wealth if he helps him. 'Bruce' also persuades Chang Lee to enter the Cloister

Above: The new Doctor has an appointment with an old Master ... Left: Much to Grace's surprise, the new Doctor begins to feel the after-effects of the operation which caused him to regenerate ...



Room and open the Eye of Harmony, the object that powers the TARDIS; the Master is astounded to discover that the Doctor is half-human. The Doctor's memory slowly starts to return as he walks with Grace near her home. Suddenly he is aware that the Eye is open and he is observed. Frantically he attempts to persuade Grace that the Eye being open spells doom for Earth; at midnight the planet will be pulled inside out. Grace is now convinced that the Doctor is mad, and calls for an ambulance to take him away. On television, a news item makes reference to the beryllium clock to be started that night at ITAR – Institute for Technological Advancement & Research – to mark the millennium; the Doctor insists he must see this. Grace is still humouring him when the ambulance arrives, crewed by 'Bruce' and Chang Lee. When asked if he knows the way to ITAR, 'Bruce' replies "Of course I do."

En route, the Doctor catches a glimpse of the reptilian eyes behind the Master's sunglasses, and when the ambulance is stopped by a traffic jam he makes a bid for freedom with Grace; Grace however is burnt by venom spat at her by the Master. A chase ensues, with the Doctor and Grace stealing a police motorcycle in a hair-raising trip to ITAR. When they arrive, Grace looks in horror at the ambulance which is already there ...*



Top: "Grace! Are you any good at setting alarm clocks?" The Doctor discovers that the Eye of Harmony has drained the TARDIS of its power. Rights: The Doctor is helpless to stop the Master's evil plan! Bottom: Drezzzzzing for the occasion – is the Master triumphant?

Under the alias of Dr Bowman, the Doctor is admitted to the party with Grace and palms the ID tag of Professor Wagg, the creator of the clock. The Doctor rapidly steals the component he needs and, with Grace, he escapes from ITAR after they are spotted by the Master and Chang Lee. Returning to the TARDIS by motorcycle, the Doctor finds his ship's situation is critical even after closing the Eye. All the power has been drained into the Eye, and the vessel cannot move back in time to before the Eye opened so they can repair the damage. Suddenly the Doctor has an idea. He is pre-setting the co-ordinates when Grace suddenly attacks him and knocks him out. Grace stares with possessed black eyes as the Master and Chang Lee enter the TARDIS ...*

The Doctor is bound and taken into the Cloister Room where the Master has Chang Lee and Grace ready him in a crown-like device for the process whereby the Master will take over the Doctor's body. As the festivities for the millennium get underway, the time reaches 11:58. The Doctor persuades Chang Lee that he is being used, and the Master breaks the youth's neck; he then releases Grace from his control so that she can open the Eye again. As the circuit between the Time Lords is formed, the Doctor urges Grace to run to the console room and re-route the power. Energy crackles about the TARDIS and the city as the process intensifies and the Doctor screams ...**

Grace reaches the console and re-routes the power from the Eye to send the TARDIS back in time ... just as Earth is pulled apart. The craft enters a temporal orbit and she runs back to release the Doctor. However, the Master attacks Grace and she dies when he flings her from a balcony. A fight between the Doctor and Master ensues, the Doctor triumphing when his adversary is sucked down into the eye of Harmony. Energy from the Eye restores Chang Lee and Grace to life, and the Doctor sets the co-ordinates for December 31 as the countdown to midnight happens all over again.**

The TARDIS materialises in a park. Chang Lee departs with the gold dust promised by the Master while the Doctor and Grace tenderly discuss their own futures. Neither can stay with the other. The TARDIS dematerialises ... and soon after, the new Doctor is picking up where his previous self left off.

* Indicates originally scheduled advert break. Some stations inserted an extra advertisement break at ** before the TARDIS lands back in the park.



➤ Hospital [Int Hospital – Operating Room/Observation]
Tue 30 Jan 96 B.C. Children's Hospital [Int Hospital – Trauma Room/Prep Room/Int Opera House]
Wed 31 Jan 96 Studio Stage: TARDIS – Control Room/Casket Area; Int. Ambulance
Thu 1 Feb 96 E. Georgia/Union Street, Vancouver [Ext Chinatown – Rose Alley/Lee's Hiding Place]
Fri 2 Feb 96 E. Georgia/Union Street, Vancouver [Ext Chinatown – Rose Alley]/CN Rail, Vancouver [Stunts/Street]
Mon 5 Feb 96 Golden Crown Centre, 211 E Georgia Street [Int Hospital – Parking Garage/Grace's Car]/222 Keefer Street, Vancouver [Int Chinatown Room]
Tue 6 Feb 96 Carrall Street/Keefer Street, Vancouver [Ext Traffic Jam Street]
Wed 7 Feb 96 Andy Livingston Park, Vancouver [Ext Fountain]
Thu 8 Feb 96 Studio Stage: Bruce's Apartment; TARDIS – Casket Area/Lombard Street and Waterfront Road [Stunts/Street]
Fri 9 Feb 96 Studio Stage: TARDIS – Control Room
Sat 10 Feb 96 Studio Stage: TARDIS – Control Room; Skaro (Limbo); Int Ambulance
Mon 12 Feb 96 Studio Stage: TARDIS – Control Room; Int Ambulance
Tue 13 Feb 96 Studio Stage: Cloister Room
Wed 14 Feb 96 Studio Stage: Cloister Room; ITAR – Stairwell
Thu 15- Fri 16 Feb 96 Studio Stage: Cloister Room
Mon 19 Feb 96 Studio Stage: Cloister Room
Tue 20 Feb 96 Studio Stage: Cloister Room; TARDIS – Cloister Corridor/Casket Area
Wed 21 Feb 96 Studio Stage: TARDIS – Radio Room

RADIO TIMES

Mon 27 May 96 On New Year's Eve 1999, a British police box materialises in San Francisco's China Town.



Ooh Aah... Just a Little Bit

Due to the efforts of a man named Philip Segal, Doctor Who was finally on its way back to production after six long years. Only a few small points still needed to be cleared up: a writer, a story, a star, a director and a willing TV network! As Andrew Pixley discovers, the road to good intentions is paved with hell. Or something ...

On Wednesday 12 July 1989, Sylvester McCoy and Sophie Aldred were in rehearsals at the BBC Rehearsal Rooms in Acton for the first studio session on *Ghost Light*, the final serial in production for Doctor Who's 26th season. Meanwhile across London at Wood Lane, Roger Loughton, Director of Co-production at BBC Enterprises, received a telephone call from Philip Segal of Columbia Pictures Television in Burbank, California. Segal, who had been raised in England but had now been working in American television for some years, was interested in Doctor Who. Viewing some recent episodes, the producer felt that the new instalments looked tired in comparison with the serials he remembered fondly from his childhood; he believed that American series such as *Irwin Allen's The Time Tunnel* and a new NBC series called *Quantum Leap* all stemmed from Doctor Who, and saw the Allen series of the 1960s as having a similar style. As a personal project, Segal had decided that he wanted to develop Doctor Who for an American audience, to screen on a US network as either a BBC co-production or a series which could be licensed by the BBC and then sold back to the Corporation to screen in the UK. Indeed, Segal had already suggested the series to Rick Hull – the director of *Dramatic Series Development* at the ABC network – the previous week and received interest in it. Loughton was amazed that Columbia would be interested in such a property, but recommended that he should also speak to Mark Shivas, Head of Television Drama. Shivas listened to Segal's proposal but indicated that since the current season was about to conclude production, it would be some time before a decision on a new co-production venture could be taken. Furthermore, Shivas indicated that Doctor Who – which had been attracting low ratings in recent years – now had few champions at the BBC. He in turn referred Segal to Peter Cregeen, the Head of Drama Series whose department handled the series.

In a subsequent fax that day, the initial questions which Segal asked Loughton concerned Doctor Who's current budget, associated licensing agreements, and how the BBC would react to the notion of an American actor playing the Doctor. At the same time, Segal indicated he would aim to produce a pilot episode at a cost of around two million dollars, to be followed up by a series of one-hour episodes budgeted at just less than a million each; these shows would have an updated format and so bring Doctor Who to a vast new audience. Segal was then able to write to Hull on Thursday 13 July to say that his preliminary discussions with the BBC had gone well, and they now needed to establish rules. One key area was about casting the lead role as Segal himself ideally sought an 'international' Doctor rather than an American Doctor which ABC might request.

Segal's initial approach and financial pitch came at a time when the future of Doctor Who was somewhat vague. Season Twenty-Six did not start transmission until early September, and until reaction to it could be assessed the BBC would not give the go-ahead for a further season. Producer John Nathan-Turner was keen to move on, as he explained in *The Sunday Mercury* on Sunday 13 August, and his script editor Andrew Cartmel was due to leave at the end of August to take over the same post on the top BBC1 drama *Casualty*.

By a lucky coincidence, Segal was getting married on Sunday 6 August and would be spending part of his honeymoon in London, staying at the Ritz from Wednesday 9 to Sunday 13; the producer contacted Loughton to arrange a meeting during his holiday. The lunch meeting with Loughton and Cregeen, was quite successful and – after Segal had completed his honeymoon around Europe and returned to Burbank – Loughton contacted him on Wednesday 23

August to say they should put together a development deal between Columbia and the BBC. This would ensure that some "real dollars" were spent to bring the relaunched show back with "maximum impact". Segal responded on Monday 28, saying that he was determined to "preserve the spirit of the original format" while saying that the format would have to be updated for the "21st century"; Segal also requested an NTSC copy of *City of Death* as this serial was "as close to a US-type produced episode as I've ever seen". The producer was keen to have a story developed internally at Columbia, but on Wednesday 30, Loughton pointed out that any such treatment would have to be agreed with the BBC.

At this time, there was a move at the BBC for a variety of series to be made by outside companies – one of the first being *The Paradise Club* made by Zenith

IN 1989 SEGAL WAS INFORMED BY THE HEAD OF DRAMA THAT DOCTOR WHO HAD FEW CHAMPIONS LEFT AT THE BBC



Philip Segal: a man with a mission to save Doctor Who.

Films which debuted in September 1989. Several other companies stated that they were interested in bidding for Doctor Who: Saffron Productions led by former story editor Victor Pemberton, GAIA Productions under Chris Leach and Coast-to-Coast (who had held the licence to do a Doctor Who cinema film since Tuesday 30 June 1987) amongst them.

On Wednesday 27 September, Segal wrote to Loughton confirming that a network was now interested in Doctor Who and that they could produce a one-hour or two-hour pilot and a series which would make his "25-year dream" come true. On Wednesday 11 October, Segal informed his colleagues at Columbia that he would like the company to enter into negotiations with the BBC over Doctor Who, with Fox Television – who had just debuted the science-fiction cop drama *Alim Nation* in the Fall Season – now taking an interest in the series. A proposed development deal was then sent to the BBC by Columbia on Wednesday 18. On Wednesday 25, Segal indicated that the "selling season" was rapidly closing and he was keen to pitch to the networks by

Wednesday 15 November. However, Columbia's initial proposal was not what the BBC was looking for, and on Friday 27 October, Loughton indicated that a decision would be deferred until 1990. Although impressed by Segal's ideas and enthusiasm, the BBC wanted a greater involvement in the project and this would take far longer to arrange.

During November, Segal had been in contact with Daltensrays Limited, the London based company that had a licence to make a Doctor Who movie from the BBC with Coast to Coast. The film's producer, Felice Arden, exchanged

PRODUCER PHILIP SEGAL

Born in England, Philip Segal grew up in Southend and watched the first episode of Doctor Who, *An Unearthly Child*, with his grandfather in Hendon in 1963; he very much enjoyed William Hartnell and Patrick Troughton as the Doctor. In 1976, Segal moved to San Diego in the USA, and continued to watch the show in syndication. His early career was as a literary agent for ICM finding new writing talent, from where he moved to Columbia Pictures TV in 1985, taking over as Director of Drama Development, with projects such as *Peacemaker*, *Kingdom*, *Hamball* and *Detpost* under his auspices.



Left: A young Paul McGann as Graham Gaskin in the BBC's 1980s drama *Gaskin*. Below: as Marwood (the titular 'I') alongside Richard E Grant in the sublime 1987 black comedy *Withnail and I*.



notes on the show's popularity in America, and Segal warmly shared his vision that a successful project for this market should "return to the beginning" of the Doctor's travels. However, Segal did not like Dalton's proposed movie script – *Doctor Who: The Time Lord* by Johnny Byrne – and saw his project as lying in a different direction from the film which was planned to start shooting in March 1990.

Nevertheless, in early December Segal had had a meeting with Arden and her co-producer Peter Litten and had found more common ground between their visions – sufficiently so that on Thursday 14 December, Segal asked the BBC if Columbia could enter into the movie as a joint venture to air in the US as a TV pilot and have a theatrical release in the UK. Laughton responded five days later saying that while the BBC had approved the movie script, any involvement of Columbia's could still only be for a cinema movie and not a TV pilot. In the meantime, Coast to Coast was busy denying that Donald Sutherland had been cast as the big screen Doctor, as reported by some of the popular press.

On Tuesday 16 January 1990, Segal requested 12 old *Doctor Who* serials from BBC Enterprises to help assemble a presentation, this time for the CBS network; in particular he asked for Tom Baker adventures plus the regeneration from William Hartnell to Patrick Troughton. On Friday 19, Segal had a meeting with a visiting Laughton which he saw as very positive; the BBC and CBS seemed keen to produce a pilot. Following this up on Monday 22, Segal confirmed that CBS was keen to move ahead, and the following Friday attempted to get Laughton talking to CBS. On Monday 29 January, Laughton

informed Segal that he should deal with the series' original producer Verity Lambert, who was representing the BBC's interests in *Doctor Who*; he also confirmed there were no other active proposals being considered. Suggesting that Segal came to London in March to meet Lambert, Laughton gave the go-ahead for development with CBS, but with certain caveats regarding distribution rights, a broadcast start date of Autumn 1991 and the BBC having a say in the programme lengths (possibly wanting the shows to remain at 23 minutes as opposed to the 46 minutes of a commercial one-hour slot). Laughton rapidly attempted to set up a meeting with Lambert, fitting in around her schedule in Australia supervising her BBC series *Boys from the Bush*.

Cregeen contacted Segal on Monday 5 February to say that he and Shivas would be visiting Los Angeles and suggested a breakfast meeting on Monday 26 February. Segal also had a positive phone conversation with Lambert the same day, and proposed that she should visit him in Los Angeles during her return trip from Australia to London at the start of March, possibly joining them in the pitch to CBS. Unfortunately, this did not fit in with Lambert's revised schedule. Segal continued to push for a deal with the BBC, but Enterprises decided to wait until after his meeting with Shivas and Cregeen. In the coming weeks, Segal requested a copy of *Whose Doctor Who*, a 1977 edition of *The Liveli Arts*, as research into the series' background and appeal.

However, on the day of his LA meeting with Shivas and Cregeen, Segal formally resigned from Columbia. On Monday 12 March he would be taking up the post of Director of Current Programming for ABC. As such, it seemed that – despite the positive meeting – Segal's long-held dream for *Doctor Who* would not continue under his control. Instead, he would find himself guiding ABC shows such as *thirtysomething*, *Twin Peaks*, *The Young Riders* and *China Beach*.

Over a year passed and by summer 1991, Segal was on the move again. After a year at ABC, he was now working at Amblin Entertainment, the company owned by the successful movie director and producer Steven Spielberg. At Amblin, he would again work on a variety of series including the science-fiction show *E.T.* 2 for NBC in 1994. However, *Doctor Who* was still dear to his heart, so on Wednesday 5 June Segal renewed discussions over the show with Shivas at the BBC. Shivas received the letter warmly five days later and asked Segal to send more details – although it seems that the Amblin proposal did not move forward for several months.

The New Year of 1992 finally saw renewed activity from Amblin, with Segal now having interested Universal Television in the notion of producing a pilot; at this point, Universal was the main source of funds for Amblin. Tony Stern of BBC Children's International discussed the series with Jim Brock of Universal on Monday 6 January, and on Thursday 9 clarified some of the issues regarding ownership of characters and monsters.

On Monday 20 January, the BBC informed Segal that he should contact Cregeen to start discussions on a co-production series again. Segal then wrote to Cregeen on Wednesday 29, asking for his advice on the next step they needed to take. With no response, Segal wrote again on Thursday 19 March, and finally received a brief response from Cregeen dated Monday 27 April. Unfortunately, although Cregeen recalled Segal's enthusiasm from August 1989, he felt that "a new series is premature" and that *Doctor Who* still needed to be off the air for a while. The BBC had not ruled out doing another series in-house. Deflated, Segal responded on Wednesday 6 May, agreeing to be

PRODUCER PETER WAGG

Born in Britain, Peter Wagg started off as an account supervisor in an advertising firm before joining Chrysalis Records in 1978, under the banner of which he started to develop television projects from 1982 onwards. One project was *Max Headroom*, a British pilot for Channel 4 which then spawned an American series, and allowed Wagg to set up his own company of Yertex Productions. As well as commercials and pop promotions, Wagg started to develop shows for Warner Bros, including *Cyberforce* and *The Harley Boys*, before writing and producing *The Party Machine* for Paramount.

Right: McGann as Matthew Harris in the 1990 medical drama *Paper Mask*. Below: the role that made McGann a household name in the UK, Percy Toplis alias *The Monocled Mutineer* in the 1986 BBC serial.

patient and hoping Amblin would be kept in mind for *Doctor Who* since "We remain its biggest fan".

Some weeks later, Segal found a prospective co-producer when he was contacted by Peter Wagg, another LA-based Brit with whom he had worked before. Wagg had heard from Arden about the Daltenreys project which prompted his approach to Segal, and he was to become the producer's most significant ally in forging ahead with the co-production.

After months of silence between Amblin and the BBC, on Wednesday 23 September Segal faxed Shivas to say that Wagg would be visiting London in late October, and he would like the two to meet to "open some dialogue" on Amblin's behalf. With Green Light's film again apparently making progress, Wagg pursued the meeting, calling Shivas on Thursday 8 October to arrange to see him in London on Wednesday 21. After the meeting with Shivas and Head of BBC Enterprises James Arnold-Baker, Wagg informed Segal that the BBC's reaction to the Amblin deal was positive. Hearing that Arnold-Baker was due to visit New York in the second week of November, Segal attempted to set up a meeting with him; he also had a productive phone call with Arnold-Baker on Wednesday 28 October.

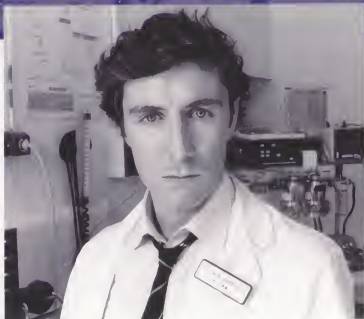
Arnold-Baker supplied the issues which the BBC had on a co-production deal to Segal on Tuesday 3 November, prior to his meeting with the Amblin producer in New York the following week; the BBC was very interested in any role taken by Steven Spielberg himself as well as licensing and merchandise matters. With the new information, Segal now courted support from within Amblin, pitching the popularity of *Doctor Who* in the US to Tony Thomopoulos as a project to carry on the success of *seaQuest DSX*, a science-fiction format they had sold to NBC for development. The New York meeting went well, and after Arnold-Baker returned to London, he met again with Wagg the following week, along with Shivas and Arnold-Baker's successor at BBC Enterprises, Tony Greenwood. Returning to LA at the end of November, Wagg indicated to Segal that everything looked good for a BBC deal.

Amblin's legal representatives began the long negotiation process with BBC Enterprises on Friday 4 December, and immediately identified a number of areas where Amblin and the BBC would be in conflict; the BBC wanted approval rights on many aspects of a show – notably the programme 'bible' (or format document) – and also stated its position on many monetary issues. The BBC reiterated that it saw Segal as being the "key man" on the project. Wagg responded to Greenwood on Tuesday 8, giving some of Amblin's counter-suggestions on various issues so that a formal agreement could be drawn up. There was then further discussion of an agreement with Pamela Jones of Lionheart, the BBC's North American distribution company, saying that the BBC would want its own executive producer on the "twenty-two hour" series; this missive on Wednesday 16 December indicated that all parties wanted to clinch a deal by the end of January 1993. Before departing for London over Christmas, Wagg submitted to Segal the terms for his own company, Yertez Productions, to produce the series' bible for *Doctor Who*, with himself credited as an executive producer.

SEGAL SUGGESTED SPENDING THE MONEY THAT HAD BEEN ALLOCATED TO 'THE DARK DIMENSION' ON A LAVISH RETROSPECTIVE PROGRAMME SIMULCAST WORLDWIDE

As 1993 arrived, Segal arranged a meeting with the MCA Universal studios regarding *Doctor Who* for Monday 11 January, and also purchased books such as *Doctor Who: The Early Years* by Jeremy Bentham and *The Gallifrey Chronicles* by John Peel so he could read up on the series. Amblin's legal firm continued negotiations, sending Lionheart a counter-proposal on Thursday 21 January. The next stage was another meeting in California with Greenwood visiting Segal on Friday 5 February, and coming away very impressed with Amblin's proposals. On his return to London, Greenwood set about arranging another discussion with Cregeen or Shivas in LA, and also hurried along the negotiation process. A draft deal was set for Amblin's perusal on Tuesday 23 February – but a number of points in this, notably development costs and distribution, were seen as unacceptable by Spielberg's company.

A positive piece of news for *Doctor Who* fans was the announcement of Friday 26 February in which Alan Yentob was named the new BBC1 Controller.



Meanwhile, discussions over money between Amblin and BBC Enterprises continued through the first week of March – the main sticking point being Amblin's development fee. This budgetary situation was complicated by the fact that Universal Studios had a 50 percent interest in any Amblin television projects. Greenwood attempted to get a response to the proposed deal submitted in January, but found that Segal was unhappy with several clauses; this situation was also upsetting for Segal, who felt that after three years he was no further forward with his concept. Greenwood was away from his office for the latter part of March, but after his return he faxed Segal on Tuesday 30 March. In this message, Greenwood regretted that the BBC and Amblin could not find a "common deal language" regarding *Doctor Who*, and doubted that such a deal would be struck.

After a few weeks, Amblin revised its attempts to clinch a deal, and a new proposal was sent to BBC Enterprises' lawyers on Wednesday 21 April. By now though, BBC Enterprises was pursuing its own revival of the series in the form of a special film to be screened around *Doctor Who*'s anniversary in November. By May 1993, Segal was heavily involved with the launch of *seaQuest DSX*, and was giving set tours to a number of visiting British TV executives who might purchase the series, including Yentob and Will Wyatt, Managing Director of the BBC, plus Marcus Plintin of ITV. Segal lost no opportunity in discussing his desire to bring *Doctor Who* back to television with the BBC1 Controller.

During June, Segal had been talking with James Graham of Lumiere, who had become partners in Green Light's movie deal. Graham again suggested that the movie and new series of *Doctor Who* could become a single entity,

while Segal wanted to keep the two projects separate but was concerned about any impact the film might have on his own venture. With the recent changes in BBC personnel, Segal reactivated his own plans for an Amblin series; prior to the BBC Enterprises announcement about the 96-minute *Doctor Who* special on Thursday 10 June, Segal had met Yentob and on Friday 11 June, wrote to the BBC1 controller to offer any help with an anniversary special. After speaking to Greenwood about the special, *Lost in The Dark Dimension*, on Monday 14, Segal received an outline of its plot so that he could give his comments. Segal felt that the story did not show the format "in its best light" and that its demands would exceed its budget. Furthermore, the Amblin producer did not want anything to happen before the hoped-for BBC/Amblin launch. As a counter proposal, Segal suggested spending the budget allocated to *Lost in The Dark Dimension* on a retrospective programme from London with VIPs discussing the series, and lavish reconstructions of sets and monsters – this



Left: New Doctor Paul McGann visits the Longleat *Doctor Who* exhibition in late December 1995, to get a feel for the time-travelling life!

could be a simulcast around the world and would generate publicity for the Amblin venture.

As pre-production on the special – now entitled *The Dark Dimension* – began at the end of June, Segal was engaged in more fruitful discussions with Yentob, and requesting a variety of material from Greenwood including a tape of *Lapopolis*, old press material and photos of the TARDIS interior. Cregeen asked that a synopsis and list of cast and crew for the special should be sent to Segal to keep him informed of developments with Doctor Who. A concerned Segal subsequently asked to see a copy of Adrian Rigelsford's script, and immediately had fears that the bad reception of such a low-budget venture could seriously affect the co-production deal for bringing the series back on a permanent basis. Cregeen understood these concerns and discussed them with Greenwood. At the start of July, the two decided that with a major American deal in the balance, it would be prudent to drop the special.

With *The Dark Dimension* announced as being cancelled on Friday 9 July, Segal renewed correspondence with Yentob on Tuesday 20 July, saying that a pitch to the networks needed to be made soon and asking what the BBC's intentions were. Friday 23 saw Segal discussing the creation of a bible with Greenwood and outlining how – if this work began at the start of August to strike a deal with the BBC two weeks later – the networks could be approached at the beginning of October. Segal also requested copies of *The Three Doctors* and the video *The Pertwee Years* for research in late July. Finally, on Friday 30 July, Greenwood was able to confirm to Segal that the Board was

By now, rumours of an American party being interested in the series began to circulate in the British press, concurrent with the show's anniversary celebrations which included a *Children in Need* charity special, a series of repeats on BBC1, and documentaries about Doctor Who on radio and television. Back in America, although the proposed deal between the BBC and Amblin was developing well, the agreement did not suit Ed Masket of MCA Universal who required a higher level of involvement with the series; Masket listed his reservations to Greenwood on Thursday 30 September. At the start of October, Greenwood and Yentob indicated that they wanted to work with Segal to establish if they could meet Universal's requirements or not. On Monday 11 October, Masket felt that the BBC terms were not practical for Universal, and that Amblin should approach other studios with its project.

The first rumours of the Americanised casting for a new TV series began with *The Daily Star*'s claim that Baywatch star David Hasselhoff would be the new Doctor on Tuesday 26 October; the name Steven Spielberg was now linked with the 'multi-million pound TV series' along with ex-Benny Hill Show Angel Louise English as the Doctor's assistant.

The next day, an outraged *Times* said that the series was "quintessentially of this realm [and] the cultural theft has got to stop". In California, Segal was kept apprised of all the UK press coverage by Greenwood. After almost two years, the BBC went public over the Amblin deal on Thursday 28 October, with Doctor Who Magazine editor Gary Russell joining Greenwood on the BBC's *Breakfast Time* to give their comments. The same day, the Hasselhoff rumours were dispelled on *The Jackie Brambles Show* on BBC Radio 1. Over the next couple of months, press reports rumoured a 22-episode season with a budget of a million dollars per episode.

By the start of November, Segal felt more confident about coaxing Universal back into a deal and Masket and Greenwood were again in discussion. Having heard the news of the Amblin deal, various writers, actors, musicians and directors contacted the producer to offer their services for the new series; one of the first was Johnny Byrne, the former writer on the BBC series and of several drafts of the *Dallanays* film script, who approached Segal on Sunday 28 November.

At the start of December, Segal was positive that a deal was in sight with Universal. A writer/executive producer for the project was assigned in the form of John Leekley, a Universal staff writer who had approached Segal early in 1993 with a series proposal of his own, and then noticed all the Doctor Who items in Segal's office. Although Segal was keen to use former Doctor Who script editor and writer Terrance Dicks – whom he had met in London by this time – Universal wanted one of its staff on the project. Leekley had a good

WHILE IN LOS ANGELES, SEGAL MET WITH MUSICAL AND SITCOM STAR MICHAEL CRAWFORD, DISCUSSED THE SHOW AND GAVE CRAWFORD A COPY OF 'THE SIXTIES' BOOK

happy to go ahead with the development project, and outlined a new set of suggestions in response to Amblin's January proposal. Unfortunately, this ignored the later correspondence and meant more delays while Amblin's legal team commented on the offer. With a conference call between Amblin and Enterprises scheduled for Monday 9 August, Segal and his team attempted to formulate a deal suitable for both parties, commenting to Greenwood on Thursday 5 that he felt they were close to an acceptable compromise.

With agreements now in sight, Segal outlined various series production schedules to Greenwood on Tuesday 10 August, adding that he had met with Michael Crawford, the musical star who found fame in the BBC sitcom *Some Mother Do 'Ave 'Em*. Then in Los Angeles starring in *The Phantom of the Opera*, Crawford had been given a copy of the book *Doctor Who: The Sixties* and was "very, very keen" on the series project.

A new BBC proposal was sent to Amblin's legal team on Monday 16 August, while Segal attempted to secure a sonic screwdriver prop for himself from Enterprises three days later. Amblin considered the offer and Segal began dealing with Universal's entry into the production with a view to getting Yentob talking directly to Tom Wertheimer, Executive Vice-President of MCA; the phone call between the pair took place on Thursday 9 September, and Universal was soon firmly on board.

track record on shows such as *Miami Vice*, *Nightmare Café* and pilot scripts for *Kindred: The Embraced* and *The Omen*, and Segal was impressed with Leekley's Universal movie *In the Company of Darkness*. Also coming on board the project was designer Richard Lewis; Lewis had worked with Segal on *The Young Riders* at ABC, then on *The Class of '61* and *soQuest DSV*.

Greenwood felt an agreement with Universal was now imminent and aimed to close the deal at a meeting with Masket in early January 1994. And, as offices began to close for Christmas, Segal signed off on Wednesday 22 December suggesting another candidate for the new Doctor: former Monty Python alumni Michael Palin.

With Crawford's name still in the air, Wagg, Leekley and Segal had a lunch meeting to discuss the bible on Monday 10 January. The same day, Greenwood and his colleagues flew out to Los Angeles for a ten-day visit, during which he met with Segal and Masket at Amblin on Tuesday 11. Finally, an agreement between Amblin, Universal and BBC Enterprises was made on Thursday 13. In the British press however, there were all manner of wild rumours, such as the TARDIS' time rotor being replaced by holographic lips which one of the Doctor's new companions would teach rap music to.

Casting now got seriously underway, and since Segal and the BBC were set on a British Doctor, the London based company Hubbard Casting was asked

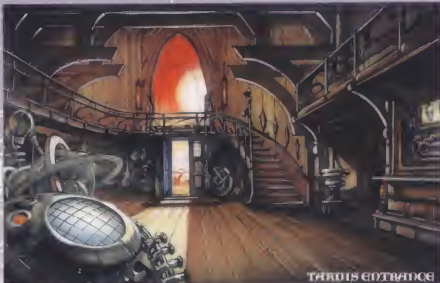
BIBLE THE CHRONICLES OF DOCTOR WHO?

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A revised version of the bible, entitled 'The Chronicles of Doctor Who?', was assembled by John Leekley, Peter Wagg and Philip Segal on Monday 21 March, and opened with an introduction from the spirit Cardinal Barusa (sic) who left his body and now existed amongst the crystals of Gallifrey. The document charted his adventures with his grandson, the Doctor, in the TARDIS, searching for the Doctor's father, Ulysses the Explorer, on the Blue Planet – a world called Earth. The background of how Rassilon gave the Time Lords time travel millennia ago and how Ulysses, Barusa's son, never returned from one of the first explorations in a TARDIS was recounted, as was the tale of Ulysses' other son, the Master, who sought to take the title of President of the High Council from Barusa. After seven regenerations, the Doctor was the only Time Lord who could stand against the power-hungry Master and his followers. Describing the Doctor's tinkering, secretive and meddlesome manner, Barusa cited a conversation the Doctor had with Napoleon the night before Waterloo on 17 June 1815, and a subsequent discussion between Barusa's spirit and the Doctor inside the Type 40 TARDIS (stuck in the shape of a London Police Box) about the sentimental Doctor's desire to interfere. When Barusa reminds the Doctor of his quest, the Doctor agrees "Power up the Crystals, Cardinal..." and they depart for another adventure.

Barusa then recounted how, as he neared the end of his 12th and final regeneration, he proclaimed the Doctor to succeed him as President; the statement divided the Time Lords and the Doctor then accused his race of having lost their hearts and souls. Leaving the Dorned City for the barren desert beyond, the Doctor allowed the Master to gain power. Searching for the Tomb of Rassilon, the Doctor finally found the Scrolls of Rassilon and smuggled himself back into the Dorned City where the dying Barusa revealed that the Doctor and Master were half-brothers, the Doctor born on the Blue Planet to a human mother. Hunted by the Master (depicted with a photograph of the Valeyard from *The Trial of a Time Lord*), the Doctor stole an old TARDIS to escape Gallifrey, and Barusa's dying spirit entered its crystals. The Master then sent the Dalek killing machines after the Doctor. On 23 November 1994, the TARDIS brings the Doctor to Cairo Museum on the trail of Ulysses where the cigar-smoking Doctor finds a message left by his father in the hieroglyphs.

Going on to describe the five areas of the TARDIS (Captain's Quarters, Engineering, Science Laboratory, Cloisters – inspired by Lopolis – and Cosmos), Barusa then related how the TARDIS travelled to the war-torn planet Skaro at Time Space Coordinate 4244.1 where the Doctor met the Kaleds and found their scientific leader, Davros, creating the Daleks (depicted as insect-like humanoid within folding metal shells) as a ruthless means of saving his own people from their radioactive world. The Master then arrived and killed Davros, and although the Doctor came up with a plan to use the TARDIS to reverse



TARDIS ENTRANCE

time and thus Davros' work, he cannot bring himself to erase the Daleks from history (using elements from the 1975 serial *Genesis of the Daleks*).

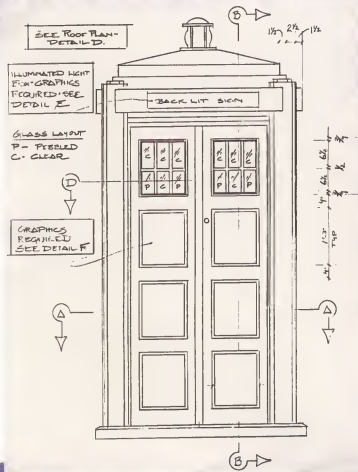
Barusa continued to chronicle other journeys of the Doctor – largely based on serials from the original BBC series. The *Pirates* was a reworking of 1966's *The Smugglers*, but now relocated to 17th century Spain and with Ulysses as Blackbeard. The *Talons of Weng-Ching* relocated the 1977 serial to present day New York and saw the Doctor working with the NYPD to locate Greel's lair. The 1981 serial *Earthshock* was now set in 1994 and had the Doctor facing the vain, cybotic Cybs

as opposed to its original Cybermen. The *Horror of Fong Rock*, now set in Nantucket in 1906 and with the Doctor and Barusa attracted there by streaks of light, stemmed from another 1977 serial. The *Celestial Toy-maker* was based on the 1966 serial, but now set in 2525 and with Barusa discovering the Toy-maker's domain to be a time vortex controlled by the Master. Don't Shoot, I'm The Doctor was a reworking of the 1966 serial *The Gunfighters*, with the Doctor now strapping on a gun to help Wyatt Earp. *Tomb of the Cybs* was derived from 1967's *The Tomb of the Cybermen*; in this version, the Cybs were revived by the Master. The Yeti – reminiscent of the 1967 serial *The Abominable Snowman* – saw the Doctor visiting the Dala-Lama in 1935 for news of his father, meeting Sir Edmund Hillary and encountering a race of Neanderthals. Finally came *Ark in Space*, based on the 1975 serial. The document ended with Barusa re-iterating the Doctor's quest to find his father, and his love for the Blue Planet where he was born.

An earlier draft of the bible had

longer dialogue in the Napoleonic section between the Doctor and Barusa, while the suggested storylines included *The Cybs* (in which the Doctor faced the vain, cybernetic marauders when answering a distress signal from 21st century Mars where he hid slaves in a gold mine), *The Sea Devils* (now set off the shore of Louisiana but effectively the same as the 1972 serial) and *The Outcasts* (where the Master forces the TARDIS back to the wilderness of Gallifrey and the Doctor finds that the Outsiders are being attacked by the Cybs, whom he defeats in the manner of Lawrence of Arabia); the only other serial in this draft had been *The Ark in Space*. A document generated on Monday 21 March had outlined 11 episodes of Doctor Who to follow the pilot. First was *The Land of Fear* in which the Doctor followed up a meeting his father once had with Robespierre and visits Paris in 1790; this was based on 1964's *The Reign of Terror*. Next came *The Celestial Toy-maker*, *Don't Shoot, I'm The Doctor* (with Barusa now telepathically convincing Wyatt Earp to arrest the Doctor before he can interfere with the OK Corral shootout), *The Pirates* (without the Blackbeard element), and *Tomb of the Cybs*. The *Clous of Axos* was the sixth outline, with the 1971 serial now set in 1994, and was followed from the same year by *The Dæmons* which had been relocated to Salem, Massachusetts. Then came *The Horror of Fong Rock*, set in Cape Cod and involving an old lighthouse keeper who once knew the Doctor's father. Episode 10 was *Shodo*, the unfinished serial planned for 1980, in which the Doctor takes another Time Lord called Romana to visit her uncle, a retired Time Lord, on Earth in 1994. Finally came *Earthshock* – this version not set in 1994. The revised versions which appeared in the bible were delivered on Tuesday 23 March, and still included *The Outcasts*.





Above: The plans for the TV Movie's TARDIS Police Box prop were based upon detailed schematics supplied by the BBC. Right: The finished prop bears witness to the changeover from Sylvester McCoy to Paul McGann.



story would be the Doctor's search for his missing father and re-establishing a lost relationship. *The Hero with a Thousand Faces*, American author Joseph Campbell's 1949 book about the how the paths of a mythical hero are mirrored through many religions, inspired the notion of a spirit guide for the Doctor; this was to be his grandfather, Cardinal Borusa (the Doctor's teacher from the original series in stories such as *The Deadly Assassin* and *The Five Doctors*). The main enemy for the Doctor would be the Master and, drawing upon the biblical figures of Kane and Abel, Leekley suggested that the Doctor and his Time Lord arch-enemy were actually brothers – one good and one evil. One of the mandates from the BBC was that the Daleks had to appear, so Leekley devoted some time towards thinking how the creatures could be reworked by Amblin and made scarier. The writer also envisaged the TARDIS very much as if it was a ship at sea, and perceived a crystalline city on Gallifrey – which Segal disliked as it sounded too similar to the 1978 film *Supremacy*.

Unfortunately, the media circus for Doctor Who was hotting up, and on Friday 28 January, *The Daily Mail* incorrectly named Michael Crawford as being cast as the new Doctor in a movie being made by Spielberg. Because of the confusion with the continuing movie project by Green Light, the BBC issued a statement that day confirming that Amblin had the TV rights only.

At the start of February, Wagg indicated that the bible should be ready for delivery on Friday 18 March, and that he, Leekley and Segal would present this to the BBC in London a week beforehand. Pitches would then be made to the networks as pilot scripting got underway, as well as generating another 14 ideas for the subsequent series. A two-hour pilot would be filmed between Tuesday 5 July and Wednesday 3 August, with an episode shot every eight days from Monday 15 August onwards. Wagg planned to use four staff writers and three freelancers and hoped that the show could debut on Wednesday 23 November "for sentimental reasons". Also on Friday 4 February, Wagg outlined the prospective Doctors: Michael Crawford, Tim Curry, Eric Idle (whom they had met the previous day and was "keen"), Roger Rees (also noted as "keen"), Billy Connolly, Trevor Eve, Robert Lindsay and Jonathan Pryce, by now it was clear that Palin was not available. It was hoped that a casting session could take place during the early March visit to London, and Wagg also indicated that a major regular character was emerging in the form

to start providing suggestions in January. An initial list on Wednesday 19 January comprised actors well known both sides of the Atlantic including Jeremy Brett, Simon Callow, Peter Cook, Jim Dale, Michael Gambon, Ian Holm, Nigel Hawthorne, Barry Humphries, John Hurt, Derek Jacobi, Robert Lindsay, Herbert Lom, Ian McKellen, Leo McKern, Ian McShane, Edward Woodward, John Mills, Ron Moody, Sam Neill, Bob Peck, Donald Pleasance, Jonathan Pryce, Patrick Stewart and Peter Ustinov.

On Monday 24 January, Leekley began work on the bible alongside Lewis and artist Matt Codd. Leekley viewed all the episodes made available to him by Segal, read up on Doctor Who in many books and learnt more about the show from his brother, Brian, who was an avid fan. Impressed with the first episode, *An Unearthly Child*, Leekley decided that he wanted to start his project as an "origin" story, and set about developing the Doctor's home world of Gallifrey along classical Greco-Latin lines. He saw the Doctor as one of a long line of explorers, hence giving the Doctor's father the name Ulysses. The core of his



Above: Wednesday 9 March 1994 and auditionees Rob Heyland, Mark McGann, Christopher Bowen, Paul Bown, Christian Burgess, Liam Cunningham, Andrew Bicknell, Tony Slattery, John Sessions and Rob Heyland have a chat with Napoleon at the TV Movie auditions.

DOCTOR WHO BY JOHN LEEKLEY

The 'First Draft' storyline, 'DOCTOR WHO – The Story', was dated Monday 25 July 1994: in this, the Doctor wears a "long jacket, a duster with many pockets and buckles. He is 'ruggedly handsome'". Exploring ancient caves on Gallifrey, the Doctor is attacked by a Dalek spider creature which has emerged from its shell; he also finds ancient documents which tell of a saviour for Gallifrey. He escapes back to the domed Time Lord city in his TARDIS to find that the Master is attempting to wrest the position of President from his ailing grandfather, the elderly Cardinal Borusa, by offering strong leadership at a time when Gallifrey's colonies are being attacked. The dying Borusa tells the Doctor that he and the Master are half-brothers of the same father, Ulysses the Explorer, who went missing centuries ago. The Doctor flees from Gallifrey in Ulysses' old TARDIS which has five areas – TransMat Bay, Engineering Room, Science Lab, Living Quarters and Cloister Room. Borusa dies and his spirit enters the crystals which power the TARDIS, allowing him to appear as a hologram. The Doctor traces Ulysses' last known position to London, September 8 1944 and the TARDIS materialises as a police box outside the British Museum during the Blitz.

In Act Two, the Doctor traces Ulysses' signal to Egyptian artefacts from 2500 BC which carry a message for him. He encounters a young American WAC, Lieutenant Lizzie Travis, who is working in a military operations room based beneath the museum. Thinking the Doctor is a Nazi spy, Lizzie chases him into the TARDIS moments before a V2 rocket strikes the street, and finds herself whisked back 4652 years to Ancient Egypt. In Act Three, the TARDIS arrives inside the pyramid of Cheops as the priests place the dead Pharaoh's body at rest; the ship is now stuck as a police box. Cheops is revealed to have been Ulysses. In Act Four, an energy beam from the pyramid attracts a spaceship full of Cybs – cybotic marauders. Four Cybs – named Glock, Kiowa, Bushido and Cyber Dog – head for Egypt and attack the Doctor and Lizzie. The Doctor is trapped by the Cybs as Lizzie sees Ulysses regenerate and return to life. In Act Five, the Doctor has Borusa TransMat him back to the TARDIS; he is followed by the Cybs, but Ulysses leads the creatures away by jumping into the TransMat and heading back to the sixteenth century. The TARDIS is drawn back to the deserts of Gallifrey where the Doctor and Lizzie are confronted by the Master and his Praetorian Guards.

In Act Six, the Master offers the Doctor his freedom if he can defeat the Daleks who are attacking the colonies. The Doctor travels to Skaro, the Daleks' home planet, where a Neutron War between Kaleds and Thals has wiped out most life. Welcomed by the Kaled High Command who dwell in mountain caves, the Doctor and Lizzie meet their mutated scientific leader, Davros, who is working on life support systems for his people (reworked from the 1975 serial *Genesis of the Daleks*). The Doctor and Lizzie discover that Daleks are collecting mutants from a ruined city and turning them into new Daleks in an old uranium shaft; behind this is Davros, who has the insect Daleks wrap the Doctor and Lizzie in cocoons. In Act Seven, the Doctor and Lizzie escape, but Davros has helped the Thal survivors to wipe out the Kaleds. The Master arrives by TARDIS to take control of the Daleks and has them devour their creator. The Doctor and Lizzie destroy the Dalek incubators. Thwarted, the Master sends the Daleks off into time and space after the Doctor. Although he cares for her, the Doctor returns Lizzie to London 1944, and then sets off after his father who is on a pirate ship in the Caribbean.

In the 'Second Draft' storyline dated Wednesday 27 July, the Praetorian Guards are now "the Chancellery Guards, under the leadership of the scheming Castellian Kellner" who becomes the Master's accomplice in the narrative (Castellian Kellner was character from the 1978 serial *The Invasion of Time*). Act Four was heavily revised,

omitting the Cybs entirely and having the Doctor attacked by the Pharaoh's Guards; the Doctor now enters the Queen's burial chamber and realises that she was his mother. In Act Five, the Doctor's arrival in the TARDIS by TransMat is followed by a strange force hitting the ship, and Ulysses being sucked out into the TransMat. The climax of the plot now had Ulysses located at a Pirate Cove, and a hand annotation had the Doctor going after him, saying "So what are we waiting for? Power up the crystals, Cardinal ..."

A revised 'Second Draft' storyline, dated Friday 29 July, put a new emphasis in Act Two on the Doctor travelling back to Egypt to stop his father being entombed. The Doctor is now described as having "piercing sky blue eyes" while the rest of his race has dark eyes and it is clear that these were inherited from his human mother. It is also made clear that the Master thought he had murdered Ulysses; the Castellian was no longer named Kellner.

The 'Third Draft' storyline was produced on Wednesday 3 August. In the new Act Three, the Doctor takes a locket with his mother's face from the Queen's Tomb. The meeting with the Master and the Castellian at the end of Act Five was deleted, with the spirit of Borusa now guiding the Doctor to Skaro to defeat the Daleks instead. On Friday 5 August, a 'Fourth Draft' storyline saw minimal changes in Acts One to Five. In Acts Six and Seven, all references to the Thals were omitted and the 120-year-old Davros now used his Dalek forces to attack the Kaled High Command in their cavern. In this version, Davros is killed when his incubator room explodes, and the Kaleds are able to emerge into the sunlight of Skaro after the Daleks have departed with the Master.

The first of Leekley's scripts, a 'First Draft' entitled *Doctor Who*, was produced on Wednesday 24 August and covered only the first six acts, effectively expanding the beat sheets with dialogue. This opened with the decree from Cardinal Borusa that the adventures of the Doctor in search of Ulysses the Explorer should be documented in the language of the Blue Planet (Earth). When Lizzie helps the newly regenerated Ulysses into the TARDIS in Act Four,

the Time Lord briefly adopts the memories and persona of her dead father from Kansas. In general, the script fleshed out the characters as well as background explaining that Ulysses sent the infant Doctor back to Gallifrey when he became ill with the river fever that killed his mother. The romantic relationship between Lizzie and the Doctor was also developed further. Act Six also gained a new sequence with the Doctor and Lizzie discovering a valley in the mountains that would be perfectly habitable for the Kaleds, and which they realise that Davros must know about.

A second 'First Draft', dated Friday 26 August 1994, had an Act Seven appended. After Davros has been killed and the Master takes control of the Daleks, a final confrontation scene between the Master and the Doctor was added in the Doctor's TARDIS in which the Master offers the Doctor a simple temptation – to kill him for his crimes using a proffered dagger. When the Doctor declines, the Master departs, and Borusa explains that had the Doctor killed his half-brother, he would have sacrificed his birthright as a Time Lord. The amount of kissing between the Doctor and Lizzie was also reduced.

The third 'First Draft' was produced on Thursday 8 September 1994; the major change was that the material of the regenerated Ulysses taking on the persona of Lizzie's father was dropped and some of the climactic dagger temptation between the Master and the Doctor was revised.

An undated version of the script was also produced with a final act revised. Captured by the Daleks, a conversation between Lizzie and the Doctor about how the allies win World War II was added, and the Castellian was now added to the confrontation in the TARDIS between the Doctor and the Master; this was also made more complex as the Master challenges the Doctor to a duel using the two Swords of Rassilon. The Doctor hurls the Master back to Gallifrey via the TransMat, and the Castellian follows the Master. Act Six saw the final scene with Davros turning a mutant into a Dalek expanded. The whole notion of the Daleks and Davros eating their own people – the Kaleds – was also emphasised more.



of Borusa, for whom they saw veteran Irish actor Peter O'Toole as "perfect casting"; O'Toole had also responded favourably to the idea. A conference call with Yentob, Greenwood and Wagg then took place over the second weekend of February to discuss the bible, and effects companies were approached to give initial costs on the construction of a new breed of Daleks. The lavish bible took shape, with new designs for the TARDIS interior, Cybermen and Daleks. However, Segal was starting to get uneasy about Leekley's take on the format, notably his focus on the Doctor/Ulisses relationship and his stark good against evil narrative. Back in England, *The Daily Mirror* ran a misleading story on Tuesday 8 February claiming that Spielberg saw Hasselhoff as the "perfect choice" for the role.

On Wednesday 16 February, Wagg arrived to take up offices at Universal; by now the names Griff Rhys Jones, Hugh Laurie, Harry Enfield and Neil Pearson were also being considered for the Doctor. O'Toole was very keen on playing the Grandfather – although his travel outside the UK was restricted for various reasons – and Wagg considered shooting material with him in character during the London visit as part of their sales pitch to the networks.

Preliminary designs of a new logo along with Daleks and Cybermen were sent to Greenwood on Thursday 17 February, and the following day the list of star candidates included actors like Rik Mayall, Peter Capaldi, Rowan Atkinson and Liam Cunningham. Over the weekend of Saturday 19 and Sunday 20 February, Segal and Wagg discretely attended the convention A Fifth of Gallifrey One in Los Angeles where they saw panels featuring Terrance Dicks and former producer Barry Letts, and a discussion about the Amblin deal

hosted by fantasy journalist Jean-Marc Lofficier, the author of *The Doctor Who Programme Guide*.

Regarding O'Toole, Yentob was urged to speak to the actor's agent about the star's suitability on Thursday 23 February. Furthermore, Wagg and Segal asked Greenwood to have the set of an Egyptian relic room constructed – with the TARDIS in place – at Ealing studios for their impending visit; Wagg departed for London on Friday 25.

In the last day of February, John and Ros Hubbard sent a revised casting document with a wide array of possible names spanning from Tim Brooke-Taylor and Chris Evans through to Hywel Bennett and Simon Dutton. Idle, Rees and Crawford were still under consideration whereas Curry, Enfield, Laurie, Atkinson and Rhys-Jones had joined Palin as unavailable or uninterested. The following day it was confirmed that Ralph Fiennes was not interested in the long-term American TV contract on offer. Wagg attended casting sessions on Tuesday 1 and Wednesday 2 March, with the candidates reading a test piece of dialogue between the Doctor and Napoleon Bonaparte written by Leekley for the bible. The producer saw and liked Liam Cunningham, Chris Bowen, Paul Bown and Mark McGann amongst others on the first day, followed by Richard Hope and Simon Dutton on the second. Outlining some call backs for the next week, Wagg noted Cunningham as his favourite amongst another long list of ideas; Robert Lindsay had been seen on Wednesday 2, but was not interested in the series. A third session on Thursday 3 did not elicit any actors whom Wagg wanted to pursue, other than Andrew Bicknell and possibly Mark Greenstreet. Meanwhile, negotiations with Terry Nation and his agents for the use of the Daleks were underway.

In *The Sunday Times* of Sunday 6 March, it was erroneously claimed that past Doctors might make cameo appearances in Amblin's new series, for which classic serials might be remade. The same day as the BBC announced that it was "close to a deal" with Amblin and Universal for 22-hour-long shows, Segal and Leekley flew to London from California. En route, the pair encountered leading director David Puttnam, and during their conversation Puttnam suggested the producers viewed his new film *War of the Buttons* with regards to Liam Cunningham whom he recommended as the Doctor.

On Monday 7 March, the Amblin team had a meeting with Cregeen's successor, Michael Wearing, and also Jo Wright, a BBC Drama producer who had worked on series such as *Lawguy* and *Out of the Blue*. In the early evening, the group then went with Greenwood over to Yentob's home to unveil the draft bible. The next morning, Wagg, Leekley and Segal studied the special set at Ealing as well as many of the props and costumes stored there (including Sea Devils, a Yeti and several Daleks), and in the afternoon attended a casting session, feeling that both Rob Heyland and Valentine Peira were worthy of calling back. After seeing Anthony Head first on Wednesday 9, there were several recalls during the day for Hope, McGann, Bowen, Bown, Cunningham, Bicknell, Lindsay, Heyland, Tony Slattery, Christopher Burgess and John Sessions. This session saw the auditions being recorded, using some of Leekley's dialogue. During the visit, Segal and his team wanted to visit the BBC Doctor Who exhibition at Longleat and had meetings with Denton and other BBC staff. After this, Segal returned to LA and Leekley travelled on to Paris on Friday 11 while Wagg remained in London until the following Monday. Unfortunately, during the visit, cracks were starting to show in the relationship between Segal and Leekley.

On his return to California, Segal was concerned that one press article seemed to indicate that a "race" was on between Amblin and Green Light/Lumiere to produce a new Doctor Who first and the effect this might have on Spielberg's attitude towards it. By Wednesday 16, Segal was putting the finishing touches to the bible, incorporating new episodic storylines and also comments from Yentob about the Doctor's relationship with Cardinal Borusa. Next day, Wagg summarised the casting situation to the Hubbards; the three favourites were still Crawford, Cunningham and Lindsay, and now added to a secondary list was another British actor based in LA, Paul McGann. Negotiations over the Daleks with Roger Hancock on behalf of Nation also stumbled somewhat in mid-March, but Segal was determined to have them in the new series. The plan was now to pitch to the networks from Monday 28 March; a pilot would then be written in May with nine other scripts to be lined up before the pilot started shooting on Monday 1 August, with standard episodes in production from Wednesday 31 August.

On Monday 21 March, casting was reviewed with Cunningham listed as the favourite, despite the fact that he was now unavailable until Sunday 6 November and working in LA on *The Little Prince* from April through to June; non-British actors such as Nathaniel Parker, Linus Roach, Jeremy Northern, Jeff Goldblum and Matt Frewer were now also high on the list. And if O'Toole proved unavailable, John Gielgud, John Mills, Richard Attenborough, Ian Richardson and Alec Guinness were in theory interested and available.

STORYLINE DON'T SHOOT, I'M THE DOCTOR

John Leekley outlined an episode storyline for the series which, set in Tombstone, Arizona in 1881, would focus on the character of Doc Holliday's wife, Kate, and the impact the Doctor's arrival has on her, while offering a sub-plot about a legendary character called Les Moore; it was envisaged as a cross between *Silverado* and *Back to the Future 3*. In Act One, the Doctor gets toothache and heads for the Blue Planet for treatment, arriving in Tombstone where Ike Clanton is confronted by Marshal Virgil Earp at the Alhambra Saloon. Arriving in Fremont Street, the Doctor meets Doc Holliday, who has just threatened the Clantons. Act Two has Holliday treating the Doctor, and the Doctor meeting his wife, Kate, whom he becomes close to. Kate tries to warn him that Holliday and the Clantons are heading for trouble and asks the Doctor to save her husband, even though he abuses her. The Doctor attempts to reason with Holliday at the Eagle Brewery, but this only makes the Doc angry with Kate and the Doctor's interest in her. Ike Clanton attempts to kill the Doctor that night while he sleeps in his boarding house, thinking the Doctor is Holliday. Holliday and Kate soon turn up, with Kate attempting to avert a fight, and the Doctor ending up being arrested by Virgil Earp. Wyatt, Virgil and Morgan Earp hear that Ike has boasted he will kill them on sight; Wyatt tells Tom McLaury, an associate of Ike's, that he is ready for a fight. The Doctor is put in a cell with Doc Holliday, but they are released by Kate; in the next cell is Les Moore whom the Doctor also releases and then suggests they swap clothes. When Moore is suddenly shot in the back at the end of Act Three, the Doctor picks up a gun and holster and walks outside the jailhouse. In the final Act, the Clantons and their allies take their positions at George Spangenberg's gun shop and the Doctor hurries towards the Corral while Sheriff Behan attempts to prevent any shooting. The gunfight starts, but the Doctor intervenes to make sure that the conflict is a little more evenly matched – and loses his aching tooth in the process. Kate rescues the Doctor, taking him back to the TARDIS by way of Moore's funeral on Boot Hill. They embrace before he departs. In a coda, the fates of John Henry "Doc" Holliday and Kate Elder were to be given during the closing credits. An early outline for the storyline – dated Tuesday 10 May – began with the Doctor saving a woman, Nancy Clanton, from being terrorised by two men.



Right: A scene from 1966's *The Gunfighters*. Anthony Jacobs (far left) was the grandfather of eventual TV Movie scribe Matthew Jacobs.

Right: Making his mark, a less-than-hirsute Paul McGann joins the pantheon of past Doctors at the Longleat Exhibition. Below: Sporting the hairstyle that Philip Segal had envisioned for the Doctor during filming for the 1996 BBC mini-series *The Hanging Gale*.

Meanwhile, fine tuning was being conducted on the development deal by Universal.

Rumours during March indicated that Spielberg himself wanted to direct the pilot, although director Ridley Scott was also cited. By the end of the month, Cunningham's agent was trying to set up another meeting with Wagg in LA. The press' casting speculation continued into April, with *The Daily Star* again discussing Hasselhoff on Tuesday 12, this time with Hasselhoff's *Baywatch* co-star Pamela Anderson as his companion. Three days later, GMTV over-confidently stated that the new star was about to be cast. The title of the project was said to be *The New Adventures of Doctor Who*, set for broadcast from January 1995. British newspapers reported that Richard O'Brien had turned down the lead role, and by now names like Idle, O'Toole and Alan Rickman were being banded around. Meanwhile in America, a group of fans dubbing themselves 'Whovians for McCoy and Aldred' petitioned Amblin to retain the regulars from the BBC series for the new venture.

The completed bible was ready to start pitching to the networks in the last week of March, with Amblin hoping to shoot from July for the Fall Season. The first meeting was with NBC, then CBS, and subsequently ABC and Fox. NBC and ABC indicated that their schedules were full with other projects, but Peter Tortorici, Head of CBS Entertainment, indicated his interest. By Friday 22 April, Segal was confident that CBS would be interested in a run of six episodes and place an order the following Tuesday. However, Tortorici did not make a decision as quickly as expected, and in early May, Segal asked Greenwood to pursue the CBS Executive from the BBC end.

By the second week of May, Leekley was engaged on storylining *Don't Shoot, I'm The Doctor*, a second episode of the new series, and research was undertaken into the real life Doc Holliday and the shootout at the OK Corral. Segal also indicated that he, Wagg and Leekley would like to meet Yentob and Wearing during their next visit to Los Angeles in the last week of May; Wagg now estimated that CBS might want a two-hour pilot to air on Wednesday 25 January 1995, followed by six one-hour episodes.

The Amblin team was also starting to interview line producers for the series, the pilot for which was now planned to shoot from Monday 19 September. In the meantime, Amblin President Tony Thomopoulos was getting impatient with CBS and contacted Tortorici on Thursday 19 May to say that he had expected a decision on *Doctor Who* before now. Unfortunately, when the reply came it was in the negative; Howard Stringer, the head of CBS, did not like the show ... despite being a British ex-patriot.

The Mail on Sunday on 22 May ran a story naming Idle as the star of *The New Adventures of Dr Who*, with Anderson as his assistant and O'Toole as "his father". It claimed that Ridley Scott was due to start shooting in July and that Spielberg's original choice as the Doctor was Alan Rickman, "who did not want to commit himself to 30 episodes"; the Idle story was echoed by Mike Smith in BBC's *That's Entertainment* the following day. Wagg flew back to London on Wednesday 25 May on various items of business, and on Thursday 2 June, the agent of Malcolm Kohl (the writer of *Delta* and *the Bannermen*) approached Segal offering the services of her client on the series.

By the start of June, Amblin's main hope of finding a network for its series was now, once again, Fox, where the Head of Series, Robert Greenblatt, was a good friend of Leekley's. At around the same time, Tom Thayer – the president of Universal – called Segal and told him that he had just had lunch with Trevor Walton, the senior vice president of Fox's TV Movie division. Walton was British, and on hearing Universal was involved in a *Doctor Who* project became very excited; Walton briefly met with Wagg and Segal and agreed that Fox was interested in the pilot. However, since this was the movie division, this was likely to be the first of several TV movies rather than the first episode of a series.

In London, Wagg met Cunningham's agent Marina Martin (a former actress who had appeared in *Galaxy 4*) on Tuesday 7, saw the Hubbards regarding casting on Saturday 11 and visited the BBC on Sunday 19 before returning on Tuesday 21. In the meantime, Segal sent Greenwood Amblin Imaging's CGI test animation of their redesigned spider-like Daleks on Friday 10. By June, there were fan rumours that the series would be based at



Pinewood Studios in England, with effects work in Europe and post-production in the US. The truth of the matter was that on Tuesday 28 June, Fox approved Amblin's story pitch and ordered a 'backdoor pilot' for the 'Movie of the Week' strand which could be developed into a 13-episode series should viewer reaction be good enough. A tag line – "He's back and it's about time" – was soon established.

On Sunday 26 June, Jean-Marc Lofficier wrote to Segal offering the services of himself and his wife Randy as 'fan liaison'. Segal had already seen Lofficier at the LA convention, liked his enthusiasm for the programme and felt that the fan base respected him. With Fox's interest confirmed, Amblin pressed ahead to get a 'beat sheet' scene breakdown for the pilot to Universal by the start of August, and also heard that Nick Elliot was to take over from Wearing as Head of Drama Series; Sean Perwerse, the son of Jon Perwerse, was also suggested as a possible Doctor on Tuesday 28. The three main

SEGAL ASKED YENTOB IF HYLE MACLACHLAN, JEFF GOLDBLUM OR AIDAN QUINN WOULD BE ACCEPTABLE CASTING

actors for the lead were now – in order of Wagg's preference – Jeff Goldblum, Liam Cunningham and John Slattery.

The Lofficiers met Segal on Wednesday 6 July, assuring him of that they would keep any confidences he shared with them regarding the pilot. The couple explained how complex the *Doctor Who* fan base was to understand, and recommended their good friend Terrance Dicks as the writer for the project. Segal agreed to use them as advisers in a limited capacity, and loaned them paperwork for study in the coming months. Two days later, Wagg had expanded his choices as the Doctor to Goldblum ("long shot"), Cunningham, Slattery, Aidan Quinn, Kyle MacLachlan, Frewer, David Strathairn, Rutger Hauer, Chris Isaak, Michael Bean and Gary Sinise; the Glasgow Building Preservation Trust also approached Spielberg at this time for a donation to maintain four old-fashioned police boxes in its city.

On Monday 11, Wagg met with Jewelllyn Wells who was envisaged as being the line producer on the series. Effects teams were being invited to tender for the show, including All Effects, Stetson, Burmans and XFX. By Wednesday 13,

DR WHO? BY ROBERT DELAURENTIS

Robert DeLaurentis submitted Suggestions for a New Story/Outline in a memo entitled 'Dr Who' on Wednesday 5 October 1994, starting with elements in John Leekley's script. This began with a "Teaser – Open with a great Action/Suspense run, defining the character of the Doctor, and ending with a Cliffhanger that leaves the Doctor in danger of imminent death." Following this, Act One was set on Gallifrey, establishing the struggle between Borusa and the Master as good against evil. The Master would fake the Doctor's death to trigger Borusa's heart attack. The Doctor is in the grip of the Master's forces, but escapes. On his deathbed, Borusa gives the Doctor a mission: to find his father and return him to power, saving Gallifrey. In Act Two, the Doctor goes back to England to pick up "the New Lizzie. I'd like to give her a heroic entrance. Perhaps saving the stray British Bulldog (Winston). Set-up potential romance, and give her a skill that becomes critical to the detective angle of the story, ie finding the father." In Act Three, DeLaurentis offered his "second radical suggestion. Instead of going to Egypt, go to America, 1944. Here's our opportunity to contemporize the material, make it feel fresh, hip". The Doctor would be seen reacting to Earth, and Lizzie would glimpse her future. The adventure would then build in America in Act Four, with the Master "and possibly even a Dalek or two" tracking the Doctor and Lizzie. By the end of the act, the father would have been located, only to be captured by the Master. Now, the Doctor realises he must confront his enemy on Skaro and says goodbye to Lizzie since this mission will be too dangerous for her. "But by now, the romance has kicked in, and Lizzie is no quitter." In Acts Five and Six, the Doctor goes to Skaro for the final showdown and saves his father. There is a "clever fight" in which the Doctor's use of force is precluded so he has to outwit his devious brother. The Master escapes into the great Time Corridor. In Act Seven, the Doctor returns his father to Gallifrey "where he assumes his rightful leadership of the Time Lords. With the Master at large, however, the Doctor knows he must pursue him to the

ends of time and space, wherever evil incarnates itself." The Doctor asks Lizzie to join him in this great adventure, but then stumbles on a terrible secret. "As he peeks into Lizzie's future to see whether she will return to her old boyfriend, he discovers that she has a critical role to play in her own World War, something that will save thousands of lives. Unable to bring himself to violate her destiny, he says goodbye, finally experiencing a 'kiss'." The Doctor and Lizzie part, suspecting that they will meet again; the Doctor promises to return to America after the war to collect her. The Doctor enters the TARDIS and reads himself for the next adventure (the series). "But as he powers up, he suddenly discovers that he's not alone after all. He turns to find Winston at his side, as loyal a sidekick as any man, or Doctor, could ever want."

A 'New Outline' for Dr Who? was prepared as a 'First Draft' dated Friday 7 October 1994. In the Teaser, the TARDIS lands on the remote asteroid of Zoa, carrying "a dashing scientific adventurer (The Doctor) [and] a humble research assistant", who have arrived to test the Doctor's theory that the universe is finite. The pair are sucked into a black hole where they encounter the Master and "several gleaming mechanical legs enter the top of the frame (later identified as the Daleks)". In Act One, the Master's scheme is revealed; he will get the Time Lords to turn their power over to him and then complete his massive Time-Travelling Ship with its army of Daleks in a matter of days. The Doctor and his assistant escape and return to Gallifrey to learn that Borusa is dead and the Master rules. In Act Two, the Doctor uses his father's ship to trace him to Earth in 1944. Act Three had Lizzie and her dog introduced; Lizzie's detective work reveals that the Doctor's father was regenerated as a young American soldier leading an elite group of saboteurs behind enemy lines to assassinate Hitler. After the war, the father was liberated and returned to America so the Doctor and Lizzie travel forward to 1946 – only to arrive in 1994. Act Four has Lizzie starting to fall for the Doctor as they find his father and understand that he is involved in a major project,

precluding his return to Gallifrey. In Act Five, the Doctor realises he must complete the mission against the Daleks himself, but when he and Lizzie return to the TARDIS the pair find that his father has had a change of heart and is waiting to guide them on Skaro. Act Six has the TARDIS return to Skaro where the Doctor, Lizzie and the father enter the Master's base via an underground passage – only to see the Doctor's real father being led away in chains; the 'father' they are with then changes into the Master. The group escapes in Act Seven and the Doctor manages to sabotage the massive ship, although the Master escapes. The Doctor now says goodbye to Lizzie and he and Winston head off after the Master in the great Time Corridor. A new 'Outline Synopsis' was generated as a single page. In Act Two, the Master now has the Doctor jailed for treason in London, and Lizzie helps him escape in Act Three. In the Tag, the Father returns to America to complete his destiny while the Doctor turns the Sash of Rassilon (sic) over to Borusa's wife and leaves Lizzie to become a World War heroine.

A 'Second Draft Outline' for Doctor Who? was dated Wednesday 12 October 1994. Act One was fleshed out far more, and at the start of Act Two, the Master declares the Doctor guilty of treason, making him "the most wanted man in the universe". The Doctor meets Lizzie because he needs details from Army Intelligence, and the Master impersonates a British officer to have him arrested. In Act Three, the Doctor and Lizzie head for America in May 1948, but arrive in 1995 in Act Four. The Master pursues them but ends up behind them in time. The Father is now revealed to have been an academic and a demonstrator against Nuclear Energy on Earth, but the Doctor learns that he has died. Act Five then shows that the Father is still alive and he is reunited with the Doctor. The fake Father now admitted that the Master was the Doctor's older brother at the end of Act Five.

On Monday 17 October, DeLaurentis delivered a 'Third Draft Outline' for Doctor Who?. The London 1944 material was developed more so that the Doctor proved his story to Lizzie by showing her the TARDIS, and later Lizzie finds the

Amblin had learnt that Cunningham was now committed to film *Forever Knight* through to November, prompting Segal to write to Yentob asking if he had any preference for MacLachlan, Goldblum and Quinn, adding that they aimed to have a pilot script by mid-September. Yentob's response was that he wanted an English Doctor. Wagg confirmed that Wells would be line producer on Monday 18, and Segal departed for a few days in New York where he was to meet John Slattery. On his return, he found a series of proposals from the Lofficers about promotion aimed at the fan market.

The 'First Draft' of the best sheet Doctor Who – The Story was prepared by Leekley on Monday 25 July. Because of its World War II setting, Segal contacted Wearing two days later to ask for any stock footage of the Blitz that was available, and discussed the possibility of shooting O'Toole's material as Borusa in London. By Wednesday 27, a first version of the 'Second Draft' of

Cybertech (who did the music for the Children in Need special *Dimensions in Time*) that he wanted to take the music for the series in a different direction from the approach they offered.

Wells took up his post as line producer on Monday 8 August, and the Amblin team prepared to start scripting after a meeting with Fox on Thursday 11, as well as lining up a location reeve in Utah and Denver for the last weekend of the month. With budgets prepared and a favourable meeting with Fox, at long last Leekley was able to begin scripting the pilot episode of Doctor Who; a conference call to Denton and Greenwood on Friday 12 confirmed that everything was going ahead and took on board comments about the storyline. The balance between the 'spider' Daleks and 'machine' Daleks would need to be adjusted in favour of the 'machine' ones familiar to British viewers, the appearance of Winston Churchill needed to be handled with care because of



Doctor Who – The Story had been developed, and a second version of this was issued two days later. A 'Third Draft' appeared on Wednesday 3 August, the same day that Wagg informed Wearing that the pilot's budget would not accommodate a London shoot after all. With the continuing failure to find an lead actor, Amblin invited Wearing and Yentob to submit ideas via a conference call (where Wearing suggested Richard Bonville), and comments on the storyline from Greenwood were taken on board regarding the relationship between the Doctor and his father, Ulysses.

A 'Fourth Draft' of Doctor Who – The Story was prepared on Friday 5 August and submitted to Fox the same day, while Segal also informed the agents of

the UK audience, and the naming of Ulysses after a mythical Greek figure when the story was set in Egypt was discussed.

Casting debates continued; the Hubbards put forward David Hunt as a candidate at this time, and on Monday 15 indicated that Robert Lindsay was still available and now possibly interested, Hugh Laurie was possible and that Julian Wadham "would be brilliant". Another long list of possibles – many already considered – was also attached. Wagg now aimed to have a first draft script by Friday 26 August with a second draft by Wednesday 7 September, pushing back shooting to Monday 14 November for broadcast in May 1995. On Tuesday 16 August, Wagg also informed Yentob that they were now

dead body of the officer the Master is impersonating. Act Five indicated that the Father now has a new life and family in 1995 – and the Doctor sees the Father's granddaughter. In this version, Act Six ends with the Master claiming to have

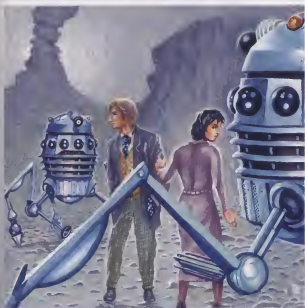
Winston. Act Three had the TARDIS crash-land in May 1995 at a terrifying moment in history (the earthquake of January 1994 was suggested), while Act Five removed all the material about the Father's new family on Earth.

The first script – covering the Teaser and part of Act One – was dated Friday 28 October; this, like all the subsequent scripts, was entitled *Dr Who?*. The Teaser was set in 5257, the Doctor is introduced as “a dashing figure, part-time cosmologist/adventurer, full-time seeker of the truth...dressed in a dazzling array of mis-matched clothing, hair tousled, eyes dancing at the prospect of impending discovery”, the Doctor's assistant is a heavy set man called Sherman and the Daleks are described as “giant guards... humanoid killing machines”. The Doctor escapes from the Master's compound by one method while Sherman goes underground and runs into the alien rodent Vovvys which kill him.

A first 'First Draft' was completed on Saturday 17 December 1994. The Teaser was now set on January 1, 2395 and the Daleks inhabited platinum alloy exoskeletons. The dying Borusa gives the Doctor a clue to his father's location – a silver button from an army uniform. The last destination of the Father's TARDIS is London on March 6 1944, and the Lizzie character was now renamed WAC Jane McDonald. The Master's cohort, the Castellans, arrives by TARDIS with two Daleks who disguise themselves as British Policemen. It is the fact that the Father's records reveal he is only 25 years old that make Jane suspicious of the Doctor, and the Master morphs into the

guise of Jane's superior, Captain Sanders. In Act Three, Jane tricks the Master into revealing his identity and helps the Doctor to escape, with the Daleks chasing them to the TARDIS. Act Four has the TARDIS land in San Francisco on September 29, 1955, and a series of articles by Doctor John Smith – the Father's alias – leads the Doctor and Jane to the University of California and Professor Anne Baker who knew Dr Smith. The Doctor and Jane are tracked by Daleks disguised as cops. Dr Smith became a science-fiction novelist after being a political activist, but the Professor says that he died three months ago. In Act Five, the Doctor realises that Professor Baker must have been lying and he breaks into Baker's home to find that Dr Smith is in fact her husband and the couple have a family. Dr Smith repairs a vital part of the TARDIS, but declines to return to Gallifrey. In Act Seven, the Doctor is forced to fit a time rotor into the Master's warship when the Master has Jane taken away to undergo an operation to turn her into a Dalek. At the end of the adventure, the Doctor returns Jane to London where she is reunited with Winston. A second 'First Draft' was dated Wednesday 21 December 1994. The Daleks were now defined as Model X-7 Daleks, and again the other alterations were minor.

The last version of the script was produced on Friday 3 February 1995 and noted simply as 'Draft'. In this, the Doctor is “the legendary cosmologist, philosopher and explorer, The Doctor surprisingly young (late 20's), handsome in a rebellious way, long hair framing a face accented by several days stubble”; his assistant is now a pumpkin-shaped alien with a horn called Gog (replacing Sherman). The Master's metallic servants had been renamed Zenons as opposed to Daleks; super-soldiers suffused with platinum 7, notably their eye implants. Cardinal Borusa became Cardinal Pandak. In Act Three, the chase sequence through London with the Zenons was reworked. The character of Gog was now revealed to be alive as the Doctor's party entered the Master's compound in Act Six, and he was still at rescuing Jane from the operation to turn her into a Zenon in Act Seven; Gog then joins the Doctor on his new adventures.



lived the Doctor's real Father. Act Seven expanded the notion that the Master needed the Doctor back on Skaro to complete his warship, and he tries to tempt the Doctor to join him by offering the opportunity for scientific discovery.

The 'Fourth Draft Outline' of *Dr Who?* was prepared on Friday 21 October 1994, with the Teaser now set on an exotic alien landscape. In Act Two, the Doctor “cloaks” his TARDIS as a blue Police Box, and the local authorities refer him to Intelligence Headquarters where he meets Lizzie and

innum alloy exoskeletons. The dying Borusa gives the Doctor a clue to his father's location – a silver button from an army uniform. The last destination of the Father's TARDIS is London on March 6 1944, and the Lizzie character was now renamed WAC Jane McDonald. The Master's cohort, the Castellans, arrives by TARDIS with two Daleks who disguise themselves as British Policemen. It is the fact that the Father's records reveal he is only 25 years old that make Jane suspicious of the Doctor, and the Master morphs into the

“actively pursuing Paul McGann”. By now, Segal had seen McGann playing Daniel Pascoe in a film called *Dealers* and been very impressed with the actor, feeling he was a cross between Patrick Troughton and Tom Baker. Segal's suggestion had been warmly received by Wright at the BBC because of several projects the actor had done for them. A bible was despatched to McGann the same day via his agent – also Marina Martin – regarding the proposed shooting schedule of the pilot, and a subsequent run of 13 episodes to start filming from July 1995. The question was how the pilot fitted around McGann's schedule on *The Hanging Gale* in which he was playing Liam Phelan alongside his three brothers.

On Wednesday 17 August, Segal contacted Harve Bennett – the executive producer of shows like *The Six Million Dollar Man* and producer of several Star Trek movies – with the background to the new series, sounding out his interest

Leekey, Segal and Wagg flying around in the plane of the Governor of Utah. Meanwhile, the Lofficers issued the first of their internet bulletins as fan liaisons on Saturday 27 August.

At the start of September, Wagg assembled a director list which included Scott, Leonard Nimoy (whom Segal had sounded out in around April and who had earlier met with Letts and Dicks), Jon Amiel, Michael Apted and Joe Dante amongst others; Wagg himself was heading back to London for a fortnight. On his arrival, Wagg was informed by the Hubbards that McGann would be available to see him in Dublin on Tuesday 13 September, although in the event McGann recorded an audition tape in London on Monday 12 during a break on *The Hanging Gale*; for this, John Hubbard read the lines for Borusa while an American actress called Lisa read Lizzie. Meanwhile in California, Segal was discussing the script with Tim Curry. On the internet, the Lofficers

PAUL MCGANN RECORDED AN AUDITION TAPE IN LONDON ON MONDAY 12 SEPTEMBER 1994 DURING A BREAK FROM HIS WORK ON 'THE HANGING GALE'

in being involved. The following day, he also approached Alan Parker with a view to directing the pilot; Parker's assistant declined the offer on Monday 22. By now, BBC Children's Books was trying to develop a book to tie in with the transmission of the pilot the following spring, and Rona Selby contacted Segal for help with images and information.

Over the following weekend, there was concern about a possible actors strike in Vancouver, one of the venues which Amblin were considering for principle photography; Vancouver was now a base for many American series since it had an amenable city authority and the Canadian exchange rate was favourable. Meanwhile, Leekey completed a first 'First Draft' script on Wednesday 24 August and, with a few alterations, this was issued as a second 'First Draft' two days later. The comments on this version started to pour in; Theophrastus queried some jumps in logic and also the notion of Ulysses briefly adopting the persona of the father to Lizzie Travis, the Doctor's new American companion. Meanwhile, location scouting in Salt Lake City, Moab and Denver took place from Sunday 28 to Wednesday 31 August, with

announced that a response from Fox was being awaited by Friday 16 and that the pilot would air both sides of the Atlantic in May 1995. Leekey produced a third 'First Draft' of *Doctor Who* on Thursday 8, which was received enthusiastically by Greenblatt at Fox the next day.

On Monday 12 September, the Lofficers encouraged Segal to send a message to the Panopticon '94 convention in Coventry in a fortnight's time – and offered to fly over themselves to speak for him if necessary; Segal also sent to Greenwood the requests from fans for serials to be released on video as a result of some canvassing he had done via the Lofficers on the internet on Monday 5. Wagg was back in LA by Wednesday 14, and confirmed to the BBC that Fox was happy with Leekey's script, and forwarded copies of McGann's audition tape commenting “he was terrific”. Feedback from the BBC was also good, and all seemed set for production with a base of Salt Lake City. And although Segal did not send a message to Panopticon '94 over the weekend of Saturday 24/Sunday 25, one of the guests was McCoy who commented that his old friend Paul McGann had been offered the lead role,



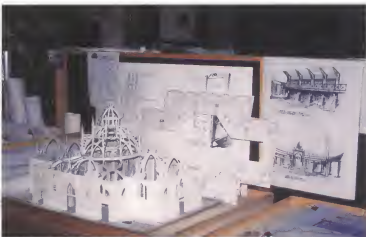
Right: The Eye of Harmony under construction in Vancouver and (Below) as it appeared in the finished film. Bottom: The detailed cardboard set model of the TARDIS Cloister Room. Note the elaborate roof which would be added to the set in post-production.



but did not want to be tied to a five-year contract. McGann was very uncertain that he was the right actor to play the Doctor.

Unfortunately, the project hit a major stumbling block concurrent with Panopticon. On Monday 26 September, Segal admitted that there were "script problems". Spielberg himself had now had chance to read Leekley's pilot script and asked for it to be rewritten to lose some of the familiarity and to insert more humour; apparently, Spielberg had been editing Schindler's List at the time and decided that he wanted Doctor Who to be a more lightweight item. Segal later observed that Spielberg found it too close to the format of Indiana Jones; he himself was worried that the story had too many ideas and was too grand. Because of this basic approach, it seemed clear that Leekley would, reluctantly, have to leave the project.

With the script abandoned, Segal's problem was now bolder the project together with the BBC and Fox; he received a lot of support from Greenwood who observed that the BBC felt the production was too far advanced to scrap. On Wednesday 28 September, Segal informed the BBC that a new writer would be brought in to revise the draft, meaning that comments from Greenwood and Waggs about the exciting script taking "a while to get going" could be addressed; as a result, production was now pushed back to February 1995. By



Also, the Master needed to be more intelligent and surprising. DeLaurentis wanted to add a teaser sequence to show the Doctor's quirky behaviour, cut down on the early exposition and felt that there was no focus: was the main story the invasion of Gallifrey, the Doctor's search for Ulysses, or the defeat of the Daleks? Taking the notion that the quest was the strongest element, DeLaurentis suggested various options to eliminate certain story threads while retaining others. The script also needed to end with "a Bang", with either the Doctor/Master confrontation beefed up or the Casablanca style goodbye to Lizzie deepened.

Delivering his findings on Wednesday 5 October, DeLaurentis said he was "thrilled to be on board" as he loved a project that was "smart, adventurous

and romantic"; he liked the fantastic concept but again emphasised he wanted to add more fun to it. His initial suggestions were to make the Doctor more human "with a Holmesian quality". Borusa was to be dropped after his death and replaced with a comic sidekick, the suggestion being that Lizzie now owned a British bulldog called Winston. Lizzie was to be a feminist with an adventurous spirit, while the Master was to have "extraordinary charm". As for a new outline, DeLaurentis suggested a suspense teaser, establishing the threat to Gallifrey and the Doctor's

STEVEN SPIELBERG ASKED THAT THE SCRIPT SHOULD HAVE MORE HUMOUR INSERTED - HE HAD BEEN EDITING 'SCHINDLER'S LIST' AND WANTED SOME LIGHT RELIEF

the end of the week, a new scripter had been found in the form of Robert DeLaurentis, a television and film writer at Universal who had produced *St Elmo* here and also co-created *Mann & Machine* for NBC; he had also worked with Segal on *Earth 2*. Recommended to Segal by Bill Hamm at Universal, DeLaurentis read the existing script over the first weekend of October; his aim was to deliver a story in a week and a script six weeks thereafter. The writer had seen a few episodes of the series over the years through a friend, and also started to read up on the show. The producers indicated that there were various elements of Leekley's work they liked - notably the background story on Gallifrey and the main protagonists.

McGann was still Amblin's favourite, but the casting decision now rested with Fox. Various genre magazines now erroneously carried the news that Nation had been hired as an executive story editor.

On Sunday 2 October, DeLaurentis assembled his thoughts on Leekley's script, feeling that the Doctor needed "more of everything ... more Life Force". Borusa was felt to be little fun, and a sidekick to add some humour was suggested - possibly in the form of a kid or a dog. The writer felt that Lizzie was rather "antiquated" character, and although the notion of her being a WAC was acceptable she needed to be more modern and ahead of her time.

mission from the dying Borusa, picking up Lizzie and Winston in World War II London, but then coming to America of 1994 to find the Doctor's father, dogged by the Master and some Daleks. The story would then continue with the Master capturing the Doctor's father, a showdown with the Master on Skaro, and then the Doctor returning his father to Gallifrey before setting out to track down the Master, accompanied by Winston after Lizzie returns to London. Barely any of the specifics outlined by Leekley were retained.

Rapidly, DeLaurentis delivered a 'First Draft' outline for *Dr Who* on Friday 7 October, and over the weekend a series of questions were generated, mainly concerning the Master's plan with regards his Time-Travelling Ship and a tightening of the storyline about the Doctor's father. On Wednesday 12, DeLaurentis delivered a 'Second Draft' outline for *Doctor Who*, followed by a 'Third Draft' of *Doctor Who* on Monday 17, and a 'Fourth Draft' under the title *Dr Who* on Friday 21. After some more discussion, it was decided to go ahead with a pilot script on this basis. While this was being considered, Segal ordered some more reference books on *Doctor Who* from Peter Davell-Evans at Virgin as background research; he was also becoming concerned that DeLaurentis' approach to the project, while acceptable to Universal, was not the one he himself really sought.

With writing taking place during November, the Lofficers met with Segal again on Sunday 11 December and were able to announce on the internet that DeLaurentis' script was hoped for by Friday 16 so that Amblin could get a decision from Fox by the New Year. It was also suggested that if the series went ahead, it would be as 50-minute self-contained shows that would form a linked story-arc. Wearing gave his views on the outline to Segal on Monday 12, indicating that the Daleks got somewhat lost in the story and that most of the comedy should be centred around the Doctor, not his sidekick Sherman. Segal acknowledged these comments the next day, confirming that McGann was now interested in the pilot, although concerned about the exhausting schedule.

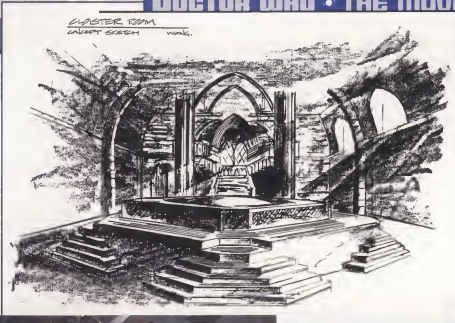
In the UK, the CGI Dalek test footage from the Amblin promotional reel turned up on Channel 4's *Gamesmaster* on Tuesday 13 December. With Amblin closed for Christmas, DeLaurentis' new script was delivered on Tuesday 20 December.

The Lofficers submitted comments about DeLaurentis' script on Saturday 31 December; generally impressed with the story, their main concerns were the Master's plan, the complete revision of the Daleks (whom they suggested replacing with the Ogrons or the Cybermen/Cybs), the excessive continuity (suggesting that the Time Lord President be named Pandak rather than Borusa) and the fact that the script did not show the full power of the Time Lords. The couple—who had written for animated series such as *Duck Tales* and *The Real Ghostbusters*—also submitted a premise of their own to Segal in the form of *The Terrible Zodin*. Based on an unused proposal for the *Virgin New Adventures* range, this story was an attempt to show Segal how a new series could use continuity elements of the BBC show. In it, Zodin steals the fourth segment of the Key to Time from the Kinds on Deva Loka, and the White Guardian warns the Doctor about this, directing him to London in April 1912 where he meets up with Ann Mansard who is translating the *Cretan Scrolls* of Dalios which Zodin wants to steal. Part of the narrative was set on board the Titanic and the Seventh Doctor was to appear at the end. A follow-up episode, *The Eye of Harmony*, had Zodin using the sixth segment to tamper with the Eye of Harmony, a moon in orbit about Gallifrey in which a parallel universe concept reconciled the old and new series.

By New Year's Day 1995, there was still no go-ahead from Fox, who now planned to give Segal a decision by mid-January. It was also becoming clear that Spielberg was not as involved with the project as previously thought. As work at Amblin began again in January 1995, the company found itself being asked to comment on a legal action called by Daltanrays against BBC Worldwide (the rebranded BBC Enterprises) because of the collapse of the *Doctor Who* movie project the previous Spring. And unfortunately, Thomopoulos issued a memo on Tuesday 3 January which indicated that Amblin was now unlikely to be making *Doctor Who* after all.

On Tuesday 17 January, Lofficer announced that "Fox has decided to pass on *Doctor Who* after all... they now feel that *Doctor Who* is not 'mainstream' enough". Furthermore, Universal and Fox could not agree on funding either. Spielberg himself was now forming a new company in partnership with Jeffrey Katzenberg and David Geffen; this venture, DreamWorks SKG, was to produce programming for ABC, and *Doctor Who* was not one of its projects. Now based in America, John Levene—who had featured as Sergeant Benton on the show in the 1970s—indicated that he had been approached to play a Time Lord in the new production.

Fox's decision to pass had been partly because the company had not enjoyed DeLaurentis' script—facing Segal with yet another change of writer; Segal himself had feared that the new story was not quirky enough. After DeLaurentis left the project, Fox indicated that it might want to return to the Leekley script after all. This Friday 3 February 1995 saw two separate reports on the Leekley script filed by readers at Amblin's Story Department; one found it



Above: A detailed concept sketch of the Cloister Room with the Eye of Harmony in its rostrum. Left: The finished set in studio in Vancouver—almost identical to the original concept drawing.



over-complex with too little exposition while the other felt that it reread very familiar territory. Further complications arose when, around Friday 10 February, Wearing and Yentob received hoax calls from one Andrew Langdon who claimed to be calling about "script problems" from Amblin.

With little development

actually happening, Segal now decided to attend a convention as a guest and selected *The Six Wives of Gallifrey One* in Irvine, California on Sunday 25 February. Here, Segal spoke encouragingly regarding a deal with a major network that was not far away, and how a pilot might be ready for the November sweeps. Attendees were treated to design paintings of Gallifrey and the TARDIS interior as well as the CGI Dalek footage. Segal implied that the Master would play a major role in any subsequent series, and felt that UNIT would also appear. Reassuring fans that the Doctor would be played by a British actor, Segal also commented that they would consider some shooting in London. One of his dreams was to have a banner reading "Doctor Who is back—and it's about time!" draped across Television Centre. He also promised a Tom Baker-style title sequence and a new theme recording, possibly by the London Philharmonic Orchestra.

Back at Amblin, Segal set about trying to find a writer for another completely new script, and a list assembled on Monday 6 March included 17 suggestions, including Richard Matheson, Billy Ray and Bryce Zabel. In the meantime, the Lofficers pitched another storyline to kick-start the show in a manner similar to *An Unearthly Child*; in this version, the Doctor is an amnesiac, working as Dr John Smith alongside Pam Henderson at the Department of Physics, University of California. "Smith" is investigated by the Master in his guise as Mr Magister of the National Security Agency who wants the Doctor to reveal the location of the Hand of Omega to him. The Master wants to rule the Time Lords but is opposed by the Shobogans, and when "Smith"

WRITER MATTHEW JACOBS

Born in England, young Matthew Jacobs had visited the set of the 1966 *Doctor Who* serial *The Gunfighters* at the age of eight, since his father—actor Anthony Jacobs—had played Doc Holliday in the story. Jacobs' early work was a director, after which he started writing whilst at the National Film School. He wrote *Smart Money* in 1986 and the script was picked up by the BBC for whom he then developed *Hollidigh Angboud*. Jacobs then worked on *The Ruth Rendell Mysteries*, episodes of the Lucasfilm series *The Young Indiana Jones Chronicles*, and an adaptation of Catherine Storr's *Marianne Dreams as Paperhouse*. By 1994, Jacobs had moved to America and was based in San Francisco.

Right: Eric Roberts rehearses the climactic battle for the Eye of Harmony at the close of the TV Movie with Paul McGann's stunt double, Jannie Jones.

enters a trailer with Pam to find a TARDIS interior, he sets off to discover who he is and why he is on Earth.

The confused situation regarding Fox was compounded when the Thursday 23 March edition of *Variety* indicated that Doctor Who was now in Fox's schedules for the Autumn as part of its World Premiere Movie strand for 1995/96. By April, a formal announcement of the deal with BBC Worldwide and Universal Television was made – but now without Amblin connected to the project. Waggs and Segal were still in charge, working with Yentob and Wearing. A new script was to be commissioned, and no further announcements on production could be made until it had been accepted. It was still hoped to shoot in early Autumn to broadcast for sweeps week in November, with the BBC showing the film around the same time in the UK. Fox also confirmed that the TARDIS would remain as a police box.

With both the Leekley and DeLaurentis scripts abandoned, Walton suggested a new writer for the project: Matthew Jacobs. Segal and Waggs read some of Jacobs' work and liked it, and arranged for the BBC to agree his hire on the project. Jacobs joined the team at the start of May, attending a meeting with Segal, Waggs and Walton amongst others on Friday 5 May. The brief for Jacobs was that his script should start small and blossom, having the Doctor thrown into the world not knowing who he is so that the audience can



discover about him as he himself does. Earth is a safe haven for him because it was the birthplace of his mother. There was also the need for a new Dalek – or at least a new antagonist for the 1990s. Walton wanted to abandon the World War II aspect and have the Doctor arrive in the present day. Drawing upon the lead character's title, it was suggested that the Doctor would heal and fix things – being described as having "a Matt Frewer lunacy [and] an Alan Rickman charisma". Further demands from Fox were that the pilot should be targeted at its core audience as demonstrated by demographics, and not feature alien creatures which were too strange; this meant dropping the Daleks and Cybermen, although Segal fought to retain the Daleks in a small capacity. Having the Master as the only villain also reduced costs, and Jacobs felt this character was the most accessible foe for a new audience.

Jacobs recalled watching the original BBC show when it featured William Hartnell, Patrick Troughton and Tom Baker, and brushed up on its background by reading Lofficier's *Universal Databank*, apart from that he did not wish to get bogged down by continuity. Segal gave him a blank page, apart from asking for a setting of contemporary America that the audience could relate to. It was Jacobs who suggested that the start of the pilot should see the demise of Sylvester McCoy's Doctor; this was a fresh approach which Segal now liked. The idea of the Doctor being half-human was one which Jacobs had harboured for some time since it explained the hero's liking for humanity.

Jacobs' assignment was announced on the net by the Lofficiers the following Tuesday, and it was hoped that Jacobs could deliver a script by mid-July. His first outline notes were submitted as Doctor Who – Very Rough Outline Notes on Friday 19 May, with the theme "Only when Doctor Who knows who he is will he be able to save us all". The Master was to stow away on the TARDIS and arrive in present day America ("San Francisco or New Orleans – the jury's still out on this") aiming to become Earth's God, and turning the Doctor's mother world into hell. Unlike the Leekley and DeLaurentis versions, Jacobs' narrative would not restart the Doctor's adventures with an origin story, but would take up where the BBC series left off. Thus the story began with the old Doctor as played by McCoy arriving in the TARDIS and being attacked by a snake of DNA which is the Master. The prone Doctor is found by Jack, a sixteen-year-old "rough street-kid" and taken to ER where he is tended to by Dr Kelly Grace (named after the actress Grace Kelly), who had been called away from a performance of Puccini's *Turandot*. Kelly accidentally kills the Doctor who regenerates in the morgue at the end of the first act. Taking a host body, he Master searches for the Doctor at the hospital next day and – not knowing his own identity – the new Doctor adopts the name "Dr Who". Jack uses the key he stole off the Doctor to enter the TARDIS and the Doctor seeks sanctuary with Kelly. The relationship between the Doctor and Kelly deepens as the Doctor tries to find out who he is, but he cannot remember what he was doing when he was attacked. The Master raises Jack's father from the dead on Halloween. Recalling his love of humans, Dr Who remembers that the Master will turn Earth into a living Hell on Halloween, and the Master takes control of the TARDIS so that he can use it to bring back the dead. The Doctor, Kelly and Jack are trapped but escape back to the TARDIS, finding that the Master has made it a gateway to another dimension. The Master is narrowly defeated and the living dead are lured back to the TARDIS and taken to another dimension. After a face off with the Master, Jack is killed and brought back to life by the Doctor and Kelly. Jack is returned to Earth, but Grace decides to remain with the Doctor on his travels.

In June, Eric Idle was again being rumoured in the press as the new Doctor – despite denials from his agent. BBC Worldwide issued a press

SCRIPTING PUCCINI

In his initial 'Very Rough Outline Notes' on Friday 19 May 1995, Matthew Jacobs noted that Dr Kelly Grace, is paged from the opera "just as Puccini's Turandot is about to guess the name of the stranger... Turandot is a pretty apt opera for her to be watching". The Doctor comes to for a moment before the anaesthetic and sees Kelly, who whispers a few words of encouragement to him ("maybe from the opera?"). In 'Doctor Who – Rough Screenplay in Progress Notes' on Tuesday 27 June, during the operation on the Doctor, Grace whispers "Italian words from the opera? 'His name is love' – 'Il suo nome è amor...'". In the first draft dated Tuesday 18 July, Jacobs specified that "Turandot and Calaf are singing their arias from the final act of the famous Puccini opera" with Turandot singing "Il suo nome è amor"; later the Doctor says he was with Puccini before he died and he asked to ensure that Turandot was finished – Alfano based his ending on Puccini's notes. This later matched in with the climactic scenes where the Doctor encounters the young boy and says "My name is love".

Turandot was one of the works of the Italian composer Giacomo Puccini, which he began work on in January 1921; it was based on a fable by Carlo Gozzi. Set in legendary Peking, the cold-hearted Princess Turandot will only marry a suitor who can answer all three of her riddles; the price of failure is death. A stranger called Calaf passes this test, and sets a riddle of his own – for Turandot to discover his name by morning. After the self-sacrifice of one of Calaf's friends to protect his identity, Turandot finally knows that "His name is love". Puccini was diagnosed with throat cancer in October 1924, and died a month later with Turandot unfinished. The work was then completed by another composer, Franco Alfano, who was familiar with Puccini's musical idiom; Turandot premiered at La Scala in April 1926.

Turandot was abandoned in Jacobs' rewrites of Sunday 14 January 1996 since it now played a smaller role in the plot. Instead Grace is watching "Puccini's *Madame Butterfly*, the Famous aria *One Fine Day*." This opera by Puccini had been written during 1902 and 1903, premiering at La Scala in February 1904. Set in the early 20th century, the story is set in Nagasaki and concerns the emotionally abusive marriage of Lt Pinkerton of the US Navy to a geisha wife, Cio-Cio-San, who is known as 'Madame Butterfly'.

Also in the first draft, the Doctor recognises a painting by the French artist Henri Matisse in Grace's apartment and dates this as being done in 1954. Script revisions on Friday 12 January 1996 changed this to a "Da Vinci" [sic] sketch, with the Doctor commenting that Leonardo da Vinci had a cold when producing this work; this tied in with the Doctor's claims to be an old friend of Leonardo's in *City of Death*.



Left: As Grace begins to realise the truth about her mysterious patient, a Puccini CD triggers a memory for the amnesiac Doctor.

DOCTOR WHO

(REVISED FEB 7/1996)

WAGG

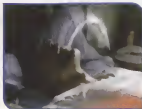
SCENE: 21-21A INT. BELKE'S APARTMENT - NIGHT



Above: Storyboarding Ambulance driver Bruce's death at the hands of the Master Morphant and (below) the sequence as it appeared on screen.

release on Tuesday 13 June entitled "Dr Who TV Movie On-Track"; this confirmed that the storyline had been approved by Fox and the BBC. The venue for the pilot was settled upon as San Francisco; this was Segal's favourite city and he felt that Los Angeles was too clichéd. This was ideal for Jacobs – an inhabitant of San Francisco – who was now well into the scripting process. Doctor Who – Rough Screenplay in progress Notes was prepared on Tuesday 27 June. The opening was now defined as San Francisco's Chinatown, and Jack was described as "like Harvey Kietel in the church at the start of Mean Streets" because of a small temple he has to his deceased father. The new host for the Master snake is described as a "snoring Bruce Willis" (whose wife "Demi" sleeps peacefully). Put in the morgue by a university student, the Doctor regenerates: "Glowing from within his very body each cell is replaced in a fantastic sequence. The new Doctor is born before our very eyes..."

In the second act, the Doctor emerges from the morgue (with a "Knock knock – Who's there?" gag) and acquires a new costume (the suggestions being HG Wells or Sherlock Holmes). The Doctor wanders the streets and saw a mannequin in Edwardian period costume – which makes him remember his mother was British but his father was alien. Jack tries to offload the Doctor's stolen possessions at a pawnbroker's which is then ransacked by the pursuing Master. It is now Kelly – fired because she has lost a patient – who dubs the Doctor "Dr Who" because of his mysterious identity, and they kiss at her flat; the Doctor proves his identity by saying "I'll name a mor..." which Grace whispered to him during the operation. The story was now set on New Year's Eve, with the Doctor recalling that this is when the Master will unleash his plan. Jack is given a deal by the Master; he will trap the Doctor if his dead father is returned to him. Brought to the TARDIS by Jack, the Doctor and Kelly see Jack's father and someone from Kelly's past appear – the first stage in upsetting the balance of life and death on Earth. At this point in his outline, Jacobs had the thought of making this the New Year of 2000 which was only "four years from transmission". The Doctor tries to tempt the Master by offering him a greater prize and the TARDIS takes off for another dimension (or possibly Gallifrey). In fact, they are still in the TARDIS and the Doctor is deceiving the Master in the same way that the Master did earlier on, by making the Doctor and Kelly think they were back out in Chinatown. The Doctor's refusal to believe in the Master defeats him. In this version, the Doctor talks Kelly into staying on Earth and



after years of working in America he was tiring of commuting back to London to see his family and had decided to depart in a few weeks time to live in England permanently. As such, he would be leaving the project as it neared fruition.

The "First Draft" of Doctor Who was completed by Jacobs on Tuesday 18 July 1995. After the title sequence, the action opened on the streets of San Francisco's Chinatown in an alley by the Sam Lee Trading Co. where materialises "a dark blue British Police Phone Box from the late 1950s... it's [sic] door bursts open and the Doctor, as played by Sylvester McCoy, bursts out". The Doctor is about to lock the TARDIS when "an evil-looking, worm-thin Snake shoots through the keyhole, and sinks its [sic] venomous fangs deep into the Doctor's wrist!" Gasping that the Master is here, he collapses. Nearby, 14-year-old Chang Lee (the new name for Jack) is pick-pocketing tourists and ducks into an alley where he sees the snake trying to enter the Doctor's body, but uses his stiletto to force it to flee down the drains. When Lee can get no help from his Uncle Sam, he calls an ambulance. The snake enters the apartment of "Bruce, (45) a toughish fire chief" and "Miranda (43, his wife)", the snake enters Bruce's body.

The Doctor is rushed into ER reception by "two nurses Curtis (26) and Wheeler (32) and a resident, Salinger (37)". Curtis signs the patient in as 'John Smith' (an alias often used by the Doctor since *The Whod in Space*), confirming the date as 30 December 1999. In X-ray, the three medics find the Doctor's two hearts and summon the cardiologist, "Dr Grace Wilson (30-35)" who is at a Puccini opera with "her fiancé... Brian" (originally a speaking role). Grace's operation on the Doctor is observed by Doctor Roger Swift and some investors. The Doctor's body is taken to the morgue and attended to by "Bill (19) – a local University student" and "another porter... Ted"; this was a reference to Bill and Ted's Excellent Adventure, a popular 1989



Left: Jee Jee Tso as Chinese tearaway Chang Lee, whose human eyes provide the key to the Master's survival. Below: the Doctor closes his eyes to prevent the Eye of Harmony revealing his whereabouts.

movie about two teenagers travelling through Earth's history in a phone booth – Jacobs even had the character Bill use the catchphrase "Party on dude". Bill is going to his campus party as 19th century American president Abraham Lincoln. The Doctor regenerates in the freezer and emerges before Bill saying "Doctor – ?" to which Bill asks "Doctor who?". "Exactly ..." says the Doctor before Bill faints; the Doctor takes the Lincoln outfit and emerges from the hospital into the night. Suddenly he sees an Edwardian world and "a beautiful woman ... getting out of a horse and trap" who he recognises as his mother. Running into a park, the new Doctor screams "Who am I ...?" as Act One ends.

At the start of Act Two, Bruce – now possessed by the Master – shoots Miranda, the Doctor heads back to the hospital, Grace talks to Bill about the missing body and Swift's attitude to covering up the double-heart exposure incident forces Grace to resign. The Master tracks the Doctor to Walker General Hospital almost by smell and actually ends up sitting by the Doctor in reception – the two not recognising each other. Grace enters, and the Master hypnotises her, learning that she killed the Doctor. The Doctor has managed to slip away while Grace has psychiatric interns pursue the Master, who escapes on a bus. Seeing Grace, the Doctor thinks he knows her. Meanwhile, Lee is trying to sell the Doctor's possessions – including the sonic screwdriver and a yo-yo – to his Uncle Sam, but his Uncle will not offer a good price. Lee leaves – and a moment later the Master enters the Trading Store, ripping the shop apart telepathically to find the Doctor's keys; taking all Sam's keys, he goes to the TARDIS. The Doctor meets Grace again in a hospital lift and forces his way into her car, insisting that he was her patient and quoting Puccini just as he passes out at the end of Act Two.

Having watched the Master, Lee uses the Doctor's key to enter the TARDIS at the start of Act Three; the Master comes in behind him. The Master – whose human body is rotting – says they need the Doctor, and Lee is shown first a spiral corridor and then shows Lee the Cloister Room, "a very beautiful space with a very ornate church-yard feel to it ... in the center a very ornate crypt-like structure". The Master says this environment can enter dimensions of sheer



energy called the Eye of Harmony (introduced in *The Deadly Assassin* as the nucleus of a black hole located beneath the Pantopticon on Gallifrey), and asks Lee to find it for him; the crypt opens to reveal a mirrored well in which Lee sees his dead father. Grace takes the Doctor back to her condo to find that Brian has left; the Doctor doesn't know who he is but believes his mother was British, that he has two hearts and is a "time traveler". The Doctor cooks food from the dinosaur era and the 18th century for Grace, and she talks about her grandmother's influence on her career. They then visit a dime store where two brothers – aged nine and six – are arguing; the Doctor buys jelly babies and a yo-yo from a storekeeper who is the Master. Back at the condo, the Doctor takes a shower and absent-mindedly stands naked before Grace who comments "Well I'm glad to see you only have one of those, but perhaps –". A TV report about the incident at Sam Lee's reminds the Doctor about keys and he realises the Master was after the key to the TARDIS ("Time And Relative Dimension In Space") – retaining the singular for 'Dimension' as used in *An Uncertain Child*; he now knows that he is "the Doctor. I am a time lord. I am over seven hundred years old, I have twelve lives, I was born on Gallifrey [sic] on the other side of the universe". The Doctor kisses Grace – and realises that he is the only hope for Earth now the Master is here.

Act Four opens with the Doctor and Grace speeding back to Chinatown only to get stuck in a traffic jam; a frantic Doctor steals a motorcycle cop's bike (telling the cop that he first tasted jelly babies on "July first nineteen fifty six, St Paul's Hospital London") so that he and Grace can speed across Golden Gate Bridge. A chase with the police follows, but the Doctor's driving gets them to a public library where the Doctor goes in and tells a student called Gareth which question to answer in his exams; he then explains to Grace that Gareth does vital work in predicting seismic activity but must first graduate in poetry. Taking a tram to Chinatown, the Doctor locates the Sam Lee Trading Company by asking a policeman, and finds the TARDIS – which is briefly entered by another motorcycle cop. Entering his ship, the Doctor hears the bell tolling from the Cloisters and knows that "The Tardis is dying ..." (the Cloister Bell had been introduced in *Logopolis*).

Act Five opens with the TARDIS cordoned off by the police and a TV reporter discussing how "two unidentified hijackers" are holed up inside it; watching the report at the hospital party, Curtis and Wheeler recognise Dr Wilson as one of the suspects. The Doctor and Grace enter the Cloister Room to meet Lee and the Eye of Harmony shows images like "Daleks, Cybermen, other Doctors even"; the Doctor has never seen the Eye of Harmony open and realises that it is Lee's sadness for his father that opened it. Looking into the silver pool, Grace sees herself as her grandmother and Lee as his father; the pair pull their dead relatives from the Eye into the TARDIS. The decaying Master appears to wish the Doctor "Happy New Year"; he will soon gain power when everyone in the city is also dreaming of those they have lost – Grace and Lee's relatives turn on them. The Master bites the heads off Lee's father and Grace's grandmother and grows in size; he will harness the energy of the returned dead. The Doctor looks into the pool which starts to ripple ... and outside a beam of light shoots from the TARDIS into the night sky.

In Act Six, the parties at the hospital and university continue, Sam Lee lies in his hospital ward and the two boys await midnight at home. The Master sheds the last of his human form and onlookers are drawn to the TARDIS by the light. Grace suggests that the Master gets eternal life by entering the Eye of Harmony – to the Doctor's horror. The Master takes the gamble and plunges into the pool – taking the others with him – as the TARDIS dematerialises. The four find themselves in an idyllic countryside – "a little reminiscent of Powell/Pressburger's *Matter of Life and Death*" – and are surrounded by silhouettes of those waiting on Earth; the Doctor knows this is the beauty his mother planet can create which is not what the Master wants. The Master – now half-human and half-snake – demands to be taken back. Blasting Lee with an energy bolt, the massive Master towers over the Doctor, taunting him "you know who you really are, don't you?"

Act Seven begins with Lee coming to and the Doctor saying that he knows who he is but will have to take the Master somewhere to show him. The Harmony landscape darkens and the carriage with the Doctor's mother

appears – the vision implying that she threw herself in front of the carriage to save her “little boy”. Then a young boy appears across the green hills and tells them that this is Gallifrey; he says that he is known as the Doctor. The boy asks the Doctor’s name and the Doctor replies “My name is ‘love’”. The Doctor asks the Master who he is, and a darkness approaches, swallowing up the Master’s giant form. Grace and Lee are led out of Harmony by the Doctor and back into the cloisters; they can carry on their lives and the Doctor suggests Grace withdraws her resignation. The Doctor takes the TARDIS back in time to the millennium countdown, materialising at the bottom of the yard where the two brothers live. Lee returns the Doctor’s key and departs, with the Doctor asking him to look out for his time-piece (“I’ve had it for two hundred years and it’s only lost twenty seconds”). Grace wants to come with the Doctor. The Doctor refuses, saying he will see her next time: “Next time the universe is in peril, next time something needs fixing, next time...” The TARDIS departs as the nearby parties sing Auld Lang Syne.

R ‘Revised First Draft’ was prepared on Friday 28 July. Act One was identical with a few minor changes such as the removal of the “Doctor who?” exchange with Bill, and Lee now giving the Doctor’s name as “John Smith”. From Act Two, the Doctor’s desire to know the time was introduced, starting with him looking for a clock while in a line of patients, and the scene of the Master ‘smelling’ the Doctor in the park was dropped because the Master now sees the Hospital sign through the Doctor’s eyes. When the Master arrives at the hospital reception, he thinks he sees the Doctor – but it is another patient “who does indeed look just like Sylvester McCoy”. The Master starts to wheel the man on the trolley towards the exit; when he realises he has made a mistake, he pushes the trolley into the path of an ambulance. The Master then meets Grace and hypnotises her to bring the Doctor to him. The dialogue between the Doctor and Grace in her car had the Doctor pulling the micro-surgical probe from his chest and Grace seeing “the broken tissue on his chest [heal] in front of her eyes”. In Act Three, the dialogue between Chang Lee and the Master in the TARDIS was changed to emphasise the 12 lives of a Time Lord and how the TARDIS seems to like Lee. In this new version, the Master offers Lee vengeance on his uncle who killed his father; the plan to feed off the returning dead is also revealed at this point. At Grace’s condo, a comment from the Doctor about how London can look beautiful prompts the notion that he is British with no reference to his mother. The Doctor now knows all about Grace (“you did your doctorate in nano-technology”) and her grandmother. Grace takes a blood sample from the Doctor’s hand and checks it under a microscope while the Doctor serves food. After remembering who he is, the Doctor tells Grace that the Master was in his last life and he was in the process of trying to stop him: “If we don’t stop him the Earth will become a living Hell... we only have until midnight!”

The start of Act Four was rewritten to open with the Master showing Lee the trap he has set for the Doctor in the TARDIS; a web of ganties and walkways in the cloister room. His facial skin peeling off to reveal the snake



Above: The Eighth Doctor (Paul McGann), Change Lee (Yee Jee Tso) and Grace Holloway (Daphne Ashbrook) see Gallifrey on the TARDIS’ scanner ceiling.

imagine they are on a swing and break out. Lee thinks them to freedom and there is a fight during which Lee is killed by the Master. As Grace cradles the dead youth, the Master pulls the Doctor into the Eye and vanishes. Act Seven then had the Master and Doctor “falling through strange geometric patterns” while Grace uses a massive jolt of power from the Eye to bring Lee back to life again. In the swirling clouds, the Master asks the Doctor who he is; the Doctor has two visions, first of his mother alighting from the carriage and then of the young boy on the green hills of Gallifrey. When the Doctor says “I think, my name is ‘love’...”, the Master says this is not a name; this causes the Doctor to retort “But then neither is ‘Master’... Son of Mister and Mrs Master?” When the Doctor asks the Master to take him to his birth, a darkness appears and engulfs the Master, with the Doctor propelled from the pool. In the closing scene, the Doctor comments to Lee that his missing time-piece was borrowed “from Mr Franklin”. The script now ended with a scene of the Doctor in the TARDIS wondering where to go next: “The famous music fills the air, and The Doctor’s next adventure is about to begin...”

On the script was noted “Let’s scale back Master metamorphosis into monster... while in the scene at the dime store, the annotation was ‘I’m not sure what the point of this scene is’”. In Act Five, it was also noted that if it was 1999, Bill would not be “dressed as Bill Clinton”, the current US president, for the costume party. It was also noted in Act Six that “The doctor should never say ‘But don’t you see!’ That’s the whole idea – he sees”. For the revelation of the Doctor’s identity, the note read “I don’t know about this scene. I think we may of gone too far with the love stuff. Let’s revisit and discuss.”

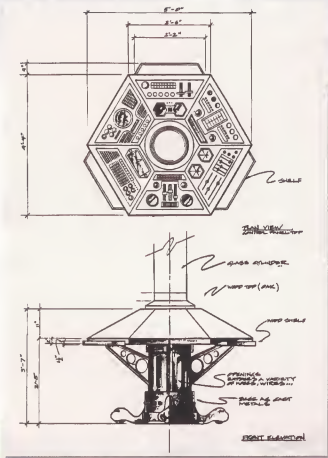
THE BBC ASKED IF THE ROLE OF THE ‘OLD DOCTOR’ COULD BE GIVEN TO THE MORE POPULAR TOM BAKER BUT SEGAL HELD FIRM ON USING SYLVESTER MCCOY

inside, the Master primes the Eye of Harmony to obey him. The motorcycle cop’s exclamations of “Damn!!!” were all removed. Abandoning the motorcycle, the Doctor and Grace now take the cable car rather than the tram. As they approach the TARDIS, the script now had the Doctor explain to Grace “I’ve never been able to repair it’s [sic] cloaking mechanism but I rather like it”. In the new Act Five, the initial TV report from the cordoned-off TARDIS was dropped, and instead the Doctor speculates that the Master already has control of his ship. The Doctor, Grace and Lee discuss how Lee opened the Eye of Harmony as they move through the labyrinth; they encounter the Master above the Eye saying that he will be reborn in less than a minute. The walkway on which the group is standing becomes a cage for the group, and Lee realises the Master has tricked him. The forgotten souls emerge from the pool of the Eye; Act Five now continues through to the point where the onlookers start to approach the glowing TARDIS.

Act Six begins with the Master taunting Grace and Lee to bring back their dead relatives so he can feed on them. The Doctor realises that the Master has used the telepathic realisation unit to create the cage and that it only exists within the Eye; if Lee made it, as he did the trap, then he can break it. They

The script was sent to the BBC, with comments from Yentob and Wearing channelled back via Jo Wright to Segal on Wednesday 9 August. There was concern at the inclusion of McCoy which would “connect it in our audience’s mind with the last days of Doctor Who when it was... losing its popularity”; Wright asked if the role of the ‘Old Doctor’ could be given to the more popular Tom Baker but Segal held firm on using McCoy. The producer even considered featuring AC briefly at the start of the script, but this was vetoed by the BBC. The BBC felt that the Doctor/Master background was not established enough, the story felt too domestic, the hospital scenes felt too like ER and the Chinatown opening was now clichéd. The morgue scene was highlighted as ‘very good’. Again, the Corporation asked if McGann had yet been cast.

Jacobs produced a ‘Second Draft’ of Doctor Who on Friday 18 August. Act One was barely changed – although the dialogue from the Doctor’s mother about him being a handsome little boy was omitted. Act Two now had more material between the Master and Lee prior to the attack on Sam. In Acts Three and Four, the material between the Master and Chang Lee was rewritten. Act Five was then reworked with the Doctor discovering that the future no longer existed and starting to work on the console with Grace’s help. Grace was then



Above: The design for the TARDIS console owed much to the original 1963 model, with elements of the wooden prop adopted for Season Fourteen and the wood and brass opulence of George Pal's movie *The Time Machine*.

lured away by the Master to be Eve to Lee's Adam in a new race of humans. Grace is hypnotised into standing on a small platform which floats above the Eye of Harmony – bait in a trap for the Doctor. In Act Six, Lee lures the Doctor to the cloister room where he joins Lee and Grace on floating platforms under the Master's control; he must look into the Eye to create the Master's new race. The Master reveals to the Doctor that his father was a "TimeLord", but that he was born a hundred years ago on Earth to a human mother. The Doctor is forced to look into the Eye and its power is unleashed. In Act Seven, as the Master thinks he has taken all the Doctor's lives, the TARDIS travels

DIRECTOR GEOFFREY SAX

Geoffrey Sax's direction work in the UK included material ranging from sketch comedy such as LWT's *End of Port One* and *Spitting Image*, to sitcoms such as the BAFTA winning *The New Statesman* and also drama series such as *Bergerac*, *Loujorj* and *Sleepers*. He had been approached by John Nathan-Turner to direct a *Doctor Who* during the 1980s, but had not been available, and had been aware that Jo Wright was involved with the new co-production pilot. In the 1990s, Sax had done a couple of American TV movies, notably *Broken Trust* with Tom Selleck in 1995, and his other credits included a *Lynda La Plante* script, *Fromed*.



wanted him to work on any emerging series, for which some of the missing serials from the 1960s might be remade. During the event, Segal was able to meet up with Wright to discuss the script.

Back in California at the start of September, the process of casting started all over again, assembling lists of mainly American actors who were prepared to do TV series (such as John Ratzenberger, Henry Winkler, Lindsay Wagner, Ice T, Bob Newhart and Pam Dawber amongst others). The first scene-by-scene production schedule was also produced on Thursday 7 September, outlining a 25-day shoot. On Friday 8 September, the Lofficers announced that they would no longer be acting as "fan liaison" for the project because of pressures of other work and the fact that the pilot was now well underway.

At the start of September 1995, Segal was called to see Bill Hamm at Universal and introduced to Alex Beaton, a producer from Universal who would keep an eye on the budget of the production on the pilot. Having worked with Universal for some years, Beaton's credits included series such as *Kung Fu*, *Centennial* and *Wiseguy*. Also in September, Segal left Amblin to set up Lakeside Entertainment with Gregg Fienberg, a producer on *Twins* Peaks. The company had a lot at Paramount, where Segal became Executive Vice President and Executive Producer of its TV Division; Spielberg allowed him to take the *Doctor Who* project with him as a gift.

On Tuesday 12 September, mid-way through rewrites, Jacobs broke off to answer some questions raised by Tom Burke of Fox, clarifying the Master's new plan, as well as the motivation for Chang Lee and Grace. Casting dragged on, with agents continuing to submit lists of actors, some of whom had been considered in the preceding years. One actor who was soon ruled out was the pop-star Sting (a favourite with Fox), with Wright indicating that Yentob was very against his use in a fax on Monday 18. Yentob still wanted McGann.

Jacobs delivered his new script, a 'Revised Draft', on Monday 18 September which was sent out to the relevant parties. This version introduced the concept of the Millennium Star, which the TARDIS passed on its way to Earth in the title sequence. On emerging from the TARDIS and being attacked by the

BACK IN CALIFORNIA THE CASTING PROCESS BEGAN ONCE AGAIN, WITH NAMES LIKE KENNY WINKLER, ICE T AND BOB NEWHART NOW BEING BANDIED AROUND

back in time as the Doctor programmed it to do. The Master is overpowered and tumbles towards the surface of the Eye where he is devoured by a strange darkness. Both Grace and Lee die in the battle, but the Eye of Harmony restores them to life. Taking on board an earlier comment, Bill was now dressed as former US president Richard Nixon at the party.

Considering the script, it was noted that there needed to be more emphasis on the Master's need for Chang Lee and what his master plan actually was – how it would send out a ripple on the millennium. The Master's relationship with the Doctor needed to be strengthened, with an emphasis on the Master not understanding the concept of human love.

On Friday 25 August, the Lofficers gave Segal an update on the fandom situation, highlighting forthcoming conventions where the pilot could be promoted. By now, Segal had flown to Britain and over August Bank Holiday attended the Edinburgh International Television Festival, where he announced that shooting would start on Monday 20 November in San Francisco and Vancouver, for broadcast both sides of the Atlantic in February 1996. A series would then be dependent on the ratings of the TV movie, but Segal's preference was to do six two-hour TV movies each year. Segal also indicated that he wanted McCoy to fly over to film a regeneration, and that the script was now character-driven rather than effects-driven although was primarily a story concerning time. The producer also indicated that he had met Dicks and

sax, the Doctor now encountered a character called "Crazy Man" who says that the star will destroy Earth in two days. At the end of Act One, the Doctor's vision of his mother was omitted as he looks at the star while standing on the freeway. In Act Two, it is established that the Millennium Star was part of the Master's plan, and why he tricked the Doctor into coming to Earth at this time. When hypnotising Grace at the hospital, the Master now refers to himself as humanity's new Messiah. After the attack on Sam Lee, the Master tells Lee that he can offer him justice. Act Three reworked the material between Lee and the Master again, with the latter now explaining how he was wrongly banished to Skaro, but escaped by evolving into a Morpho Snake. The Master claims that he will bring the Millennium Star to Earth, creating an apocalypse where only the righteous will be saved. Lee opens the Eye so that it becomes a beacon to pull the star off course. The remaining four acts were largely unchanged, apart from the notion of the Millennium Star being attracted to Earth, but then returning to its true course after the Eye of Harmony closes.

Wright responded on Thursday 21 September, mainly indicating how disappointed she was at the lack of changes made after the BBC's earlier comments. Dealing with some specifics, she was unhappy with the opening scenes and the rationale for some of the events, the background for the Doctor and Master, the sequence of the Doctor stopping at the toy shop, and also the

morgue guys being called Bill and Ted ("the joke ... is very dated"). Segal – whose working relationship with Wright had been uneasy from the outset – was unsettled by some of the comments, and contacted Wearing to discuss the script issues further, also confirming the level of control the BBC had over the pilot; he made sure that Wright's comments were sent to Jacobs – who was then in London – as quickly as possible. Wright also assured Segal on Monday 25 that, although the script still needed work, she was working hard to organise finance to start pre-production in January 1996. Two days later, Gary Gillart, editor of *Doctor Who Magazine*, contacted Segal to discuss coverage of the new pilot in the publication.

By the start of October, Segal was suggesting Patrick Stewart of *Star Trek: The Next Generation* as the Doctor. Greenwood however asked Segal about Fox's position over McGann on Wednesday 4 October and checked that the agreements with Fox and Universal were in place to start production. However, Universal was still unhappy with the budgetary arrangements and Segal made tentative approaches to see if Paramount would like to replace Universal as the production studio in the deal. After an impromptu meeting with Universal in September, production had been delayed into 1996 meaning that the movie would not air before the May 1996 sweeps; no director had been assigned and Segal confirmed that Fox was happy for a British lead if it made the movie an "event". Cunningham was still Segal's first choice as the Doctor, followed by McGann; Fox would then be allowed to cast a big name as the Master. The budget was set at five million dollars; Fox would provide half of this, \$300,000 would come from the BBC and the rest would be funded by BBC Worldwide and Universal.

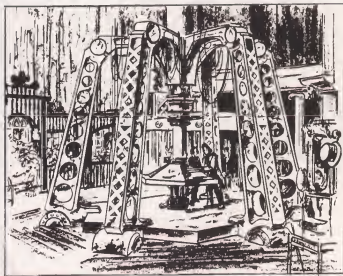
Wearing was able to meet Jacobs to discuss the script on Wednesday 4 October, and Jacobs spent the next day with him as well. Assembling these comments on Monday 9, Jacobs produced new suggestions for the script, introducing more of the story twists the BBC wanted. Background for the Doctor and Master was fleshed out and the motivations of Chang Lee and Grace clarified. The material at the dime store was dropped, and the new element of the Doctor tampering with the world's most accurate clock was added, along with the notion that part of the Master now leaked into Lee so that the boy was fully possessed, later doing the same with Grace. Lee's father and the other dead were now totally eliminated, and both Grace and Lee would be brought back to life at the end. Jacobs was also aware of the watershed the BBC had in mind, noting that the death of Bruce's wife would have to be handled carefully for "family viewing" or possibly trimmed for the UK.

Over the coming weeks, Jacobs worked on a new draft and liaised closely with all parties; Segal was aiming to start pre-production on Monday 27 November. On Thursday 19 October, Segal decided that he would like Stuart Gillard to direct the pilot, but this fell through. In the meantime, Wright suggested director Geoffrey Sax, who was also known to Universal because of a couple of TV movies he had handled for the company. Segal assembled a short list of three potential directors, headed by Sax, and approached Walton for approval; hearing Sax's name, Walton agreed immediately and by mid-October, Sax joined Segal for his first discussion in Los Angeles. Sax enjoyed *Doctor Who* and was delighted to get the assignment, which appealed to him

because it wasn't simply another cop series. He was also promised an extensive 30-day shoot – far longer than the 18-20 days allocated to most TV movies.

The casting plan was that since the Doctor had to be British, the Master and Grace Wilson would be cast in Los Angeles with the remaining actors contracted locally in Vancouver. Agents were now submitting possibilities for various roles. A revised shooting schedule produced on Friday 20 October confirmed that filming was to start on Monday 15 January 1996. Another convention invitation also arrived for Segal, this time from Steve Lyons offering him a guest spot at Manopticon 4 in Manchester on Sunday 7 and Monday 8 April the following year. In the meantime, the final financial agreement between the four parties was discussed and clarified, and at the start of November Universal was still questioning certain ownership issues. On Tuesday 7 November, several internet postings appeared, attributed to Segal; in this the producer supposedly asked all "loyal Whovians" to call Tom Thayer, the president of Universal Television, and ask him to make a *Doctor Who* TV Movie to air next May. Universal's address and phone number were given. In the meantime, Jim Brock at Universal sorted out the money problems and confirmed that the studio was still involved. When Universal later asked Segal if he had started a fan campaign against them, Segal denied this and a meeting with Thayer ironed out the misunderstanding.

Jacobs produced a second "Revised Draft" script on Monday 13 November. This now had an introductory scene in which the Master is executed and a voice sentences him: "For those of us who know the series, it is the voice of a Dalek ... For those of us who don't this is a cybernetic nightmare voice." Scenes of the Doctor in the TARDIS with the Master's remains were added; the



DESIGN THE TARDIS

The first design work undertaken by Richard Hudolin's team was for the TARDIS interior to be built on the sound stages at a cost of one million dollars. For this Philip Segal urged the designer to avoid any high-tech look as this would date quickly, and so Hudolin adopted more of a Jules Verne Victorian approach seen with the secondary control room in serials like *The Masque of Mandragora*. The new TARDIS console was made in oak, retained the familiar hexagonal shape and had controls which were derived from a variant used in the BBC series during the 1970s. The read-outs on the console were rotating blocks with different inscriptions hand-painted in liquid ivory on each face. The planets named on the instrumentation were Argolis (from *The Leisure Hive*), Calufrax (from *The Pirate Planet*), Gallifrey, Earth, Manussa (from *Snakedance*) and Sarni (from *Planet of Fire*) while the eras of time were noted as being the Humanian Era, Peon Era, Manussian Era and Sumaron Era (both presumably from *Snakedance*), Kraalinn Era (presumably from *The Android Invasion*) and the Sensorian Era (derived from *The Sensorites*). Segal wanted lots of items from the Doctor's travels to fill the vast set which concluded a hat collection, a library full of filing cabinets and the like. There were to be two scanners – an authentic 1947 American television set and a holographic one which was placed into



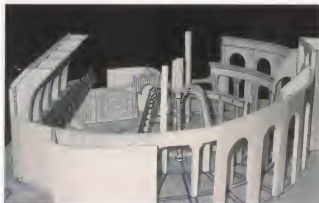
the roof of the set in post-production. The Seal of Rassilon established in stories such as *The Deadly Assassin* was used all over the TARDIS, and Hudolin added a lot of clocks around the set to emphasise the theme of time. Peter Ware wanted a high ceiling for the TARDIS, and so a wooden framework was

fashioned for the set with a 24 foot high ceiling and columns 40 feet apart. Hudolin wanted to have a mobius style corridor leading from the Console Room to the Cloisters (which were on separate sound stages), but this was abandoned as too expensive to effectively realise.

Below: The Library area of the TARDIS, showing the balcony above. Right: A view of the new TARDIS doorway, just one part of the set to utilise the 'Seal of Rassilon' design. Bottom: A cardboard set model of the TARDIS control chamber, showing the layers of arches and columns used to create depth.



TARDIS screens were to indicate that the local dateline on Gallifrey was "5725.2 Rassilon era". In this draft, the Doctor was shot by Chinese gangsters who attack Lee, and the Master escaped the TARDIS via bullet bolts made in the police box by the gunfire. In this version Bruce became the paramedic in the ambulance taking the Doctor to Walker General. Bill was renamed Pete to accommodate the BBC. At the start of Act Two, the Master now throttles Miranda rather than shooting her. At the hospital, the Master does not hypnotise Grace, but just ascertains that Lee stole the Doctor's things. The meeting between the Master and Lee was now shifted into the TARDIS in Act Two, with the Master promising Lee "revenge". In this version, the attack on Sam Lee was dropped. In Act Three, the faces of the Doctor appear from the Eye of Harmony and the Master sees through the Doctor's eyes. The Doctor's visit to the toy store was omitted and the scenes with the showered Doctor were reworked. In Act Four, 'Bruce' arrives to take Grace to help with an emergency, and a news report about the beryllium atomic clock reminds the Doctor that this is what he needs for the TARDIS. Bruce gives the Doctor some jelly babies. As Bruce drives them in the ambulance, the Doctor realises this is the Master and he and Grace escape, stealing a cop's bike and making for Kal



the Millennium Star, Lee's background story, the lack of a Time Lord story and amending some of Grace's dialogue. Six days later, Jacobs summarised that he would reduce the script in length and also go back to an earlier draft for a reason as to why the Master needs the Doctor. The Master wanted the Doctor's body so he could live forever, and this is why he requested the Doctor take his remains back to Gallifrey; to do this, he needs to harness the power of the Eye of Harmony and the Millennium Star.

On Monday 27 November, a Doctor Who production office was set up for the

first time in five years. The base of operations for the next few months was the rented sound stage at 8651 Eastlake Drive in the New Westminster estate of Burnaby, some 45 minutes drive from downtown Vancouver; the studios were originally an aircraft hangar, then a warehouse for the Arkwright Hardware Company which had been then been used by Aaron Spelling. In charge of the office was Peter Ware, the line producer from Universal. Set construction was soon underway as by now Canadian designer Richard Hudolin had joined the team and was working on the available drafts of Jacobs' script;

Hudolin's previous work included Time Cop, Sherlock Holmes Returns and Dracula. The visual effects designer was Tony Dow, a former child actor who had played Wally Cleaver in the sitcom Leave It Beaver between 1957 and 1963.

American casting suggestions continued through into early December for the three leads, with a test session set up on Monday 4 December. Anthony Head was tested as the Doctor (but deemed unsuitable) with Andrea Parker, Molly Hagen and Jessica Steen noted as possibles for Grace.

Because Sax had just got married, it was agreed that his wife – Karina, an experienced production assistant – should also be hired on the pilot which would require preparation across the Christmas period. Segal also requested a

ON MONDAY 27 NOVEMBER 1995, A 'DOCTOR WHO' PRODUCTION OFFICE WAS SET UP FOR THE FIRST TIME IN FIVE YEARS, IN BURNABY, VANCOUVER

Tech where the clock is to be turned on. Act Five had the Doctor gaining access by claiming to be the older brother of Gareth Fitzpatrick, and Grace introduces him to Professor Wagg (named in honour of the departed Peter Wagg). The Doctor and Grace are soon captured by security guards and held along with the Crazy Man. They get back into Kal Tech, moving through the ducts to steal the clock mechanism and encountering Gareth in the computer room as they depart via a window. Acts Six and Seven were slightly reworked, with the Doctor having wired the clock into the TARDIS controls. The TARDIS now re-materialises on the roof of Kal Tech where Grace and Lee say goodbye to the Doctor at the end. Notes on the script indicated that morphing effects would be costly and dialogue with Grace was needed to emphasise the TARDIS being bigger on the inside than the outside.

In late November, McCoy's agents kept Lakeshore advised of the availability of its client throughout January and February; the actor would be appearing alongside Peter Davison in the pantomime Dick Whittington at the Theatre Royal Windsor from Friday 15 December to Saturday 13 January 1996. A new version of the script was delivered to the BBC in the fourth week of November, and this was far more to the Corporation's liking. BBC script editor Craig Dickson submitted some comments via Wright on Friday 24 November, mainly regarding clarity of the Master's plan and also the situation regarding

copy of the CD Doctor Who: 30 Years at the Radiophonic Workshop from Greenwood on Tuesday 5, and this would provide sound effects for the rough edit.

Hudolin's next design work was centred around dressing some of the locations which had already been scouted. The Kal-Tech scenes were to be filmed at the Plaza of Nations British Columbia Enterprise Centre at 750 Pacific Boulevard; this modern building had been built as part of the Expo '86 event and had been used by various films and television series. The hospital scenes had been scouted at the disused Shaughnessy Hospital and Jean Matheson Pavilion at 4500 Oak Street. The material set in Gate Rose Alley was planned to be performed at 200 Blk E Georgia Street and Main. The Opera House scenes were arranged for shooting at Plaza Catering, #10-750 Pacific Boulevard with the closing moments in the park scheduled for Sun Yat Sen Garden at 578 Carrall Street.

More auditions took place on the afternoon of Wednesday 6 December, with British actor Harry Van Gorkum impressing Segal the most as the Doctor, while Adelaide Miller and Daphne Ashbrook were noted as suitable for Grace (a character who, at this stage, was being considered for several of the planned episodes). The same day, Richard Claffin of Fox suggested a change to the first act, with the exiled Master's ooze being released from a canister in the Doctor's pocket when he is taken to the hospital. Thursday 7



Above: The main control console nears completion, with the metal struts surrounding it retaining the 'roundel' design of the BBC's own TARDIS.

December saw a list of locations in Vancouver being issued, and Jacobs met with Walton for more story notes. The idea of scrapping the Millennium Star had been raised, and Jacobs agreed it was no longer integral to the story; Jacobs was keen to retain the revelation that the Doctor was half-human.

In Monday 11 December, Jacobs assembled the notes for his next draft of the script which he aimed to deliver on Friday 22. This was now far closer to the finished version with the Millennium Star element dropped (along with Sam Lee and Crazy Man) and building up the material about the Kal Tech Beryllium Clock. At the start of the script, the Master now made his last request that the Doctor should take his remains back to Gallifrey, but the wormlike creature gets into the console and attacks the Beryllium clock. Lee was now part of a four-person gang in an alley fight, with the Doctor being shot and the snake emerging through the TARDIS keyhole; Lee fighting the snake was dropped. The Doctor was now to don the garb of 19th century Wild West gambler "Wild Bill Hloox" [sic] rather than "Abe Lincoln" and, after emerging from the morgue, ends Act One by taking the elevator up to the hospital roof. In Act Two, the decomposing Master no longer met up with Grace when at the hospital; the act now concluded with the Doctor offering Lee a deal to give him power if he helps the Master to get the Doctor's new body. Act Three had the Doctor's memory restored when Lee opens the eye, and realising that the Universe is in peril. The Master and Lee sneak back into the hospital and use hospital records to find where Grace lives; Lee sees the Master kill somebody while they steal an ambulance. In Act Four, the Master and Lee collect the Doctor and Grace, and Grace is infected by "something really horrific (IBD)" en route for Kal Tech. In Act Five, the two parties reach Kal Tech where the Doctor gets Lee and the Master thrown out by security; the chase and arrest of the Doctor and Grace was omitted, but they still met Gareth while abseiling out of the building. Back at the TARDIS in Act Six, Lee sees that he has been duped by the Master and the Eye will mean oblivion at midnight; the hovering discs were dropped and the Master instead starts to meld with the Doctor. Act Seven had the Master offering the Doctor the choice of saving Grace or the Universe – he chooses Grace, so the Master kills her ("He really is a shit, remember"). The TARDIS starts to travel back in time and the Master is engulfed by the eye.

More casting sessions took place that afternoon, with Von Gorkum appearing again and Sydney Walsh being considered as Grace. Segal explained to the BBC that while he and Universal still wanted McGann – to whom he had verbally promised the role by this point – Fox had requested a wider selection to choose from. Another long list of possibilities was drawn up – very similar to those assembled two years earlier. On Tuesday 12, the BBC also indicated that it wanted to get moving on a tie-in 'Making of' book for the

transmission, and Segal favoured giving this to Louis Chunowicz who had written a similar book about *seaQuest DSV*. The next day, Penny Mills of BBC Enterprises proposed shooting a documentary about the pilot. After a lot of delays, Sax was now signed on as the director and had only a couple of weeks preparation. Sax refused to watch any of the old shows, instead aiming to recapture the spirit of what he remembered from his childhood. He was disturbed to find that in fact he would only be allocated 25 days of shooting rather than the agreed 30.

On the Tuesday afternoon, various recalls were made for the Doctor and Grace, with Daphne Ashbrook emerging the favourite. Although a sci-fi devotee and a believer in alien encounters after work on the TV pilot *Intruders*, Ashbrook had never heard of Doctor Who but was soon told all about it by friends of hers in the UK and Australia. At her auditions, Ashbrook read scenes from the script about Grace's childhood, which would ultimately be abandoned. After the session with Ashbrook, Sax and Segal travelled up to Vancouver to look at the locations and partially constructed sets – which Sax was concerned about since he had no involvement in agreeing their design. An hour or so before their flight left, Segal got a message saying that McGann wanted to talk with him.

Fox and Universal wanted to price a deal for Von Gorkum and screen test him on Friday 15, although McGann was still Segal's favourite on Wednesday 13. Meanwhile, Walton was travelling to London where it was arranged he should meet McGann, Peter Capaldi and others on Tuesday 19. However, Sax had now arrived and seen the tests, and he and Segal were now in favour of making Von Gorkum the new Doctor, over and above McGann; more recently, Segal has commented that he did not feel that Von Gorkum was right for the part, and that this was part of the strategy in getting Fox to select McGann who had a more established track record. Viewing the tape of Von Gorkum, the BBC decided that it wished to stick with McGann.

By mid-December, McCoy had the first 24 pages of the script and saw his role in the pilot expanding. A deal was struck with the actor in advance of the new Doctor being signed, and McCoy's work was to be fitted in around his other commitments such as the satellite TV show *Ghoul Lashed*.

With the definite go-ahead, BBC Worldwide started to schedule tie-in items. The plan was to release the pilot in the UK simultaneously with its Fox broadcast which was scheduled for Tuesday 7 May, then re-release the tape with the 'Making Of' feature just before Christmas 1996, and finally a 'Director's Cut' in Spring 1997. Unfortunately, the behind-the-scenes documentary had to be abandoned because the artists' contracts did not cover such a project which



THE DOCTOR PAUL MCGANN

Born in Liverpool on Saturday 14 November 1959, Paul McGann is the second eldest of the four acting McGann brothers, the others being Joe, Mark and Stephen, who grew up in Toxteth with their sister Clare. McGann appeared in plays while at school, but at one point was possibly to follow an athletic career. After working in an office for a while, McGann went to train as an actor at RADA. His first big break was as the lead in *Gaskin* in January 1983, after which he starred in the BBC drama series *Give Us a Break*, and appeared on the London stage with his brothers in *Yackety Yak* in 1985. His film work had included *Alien 3*, *The Three Musketeers*, *Paper Mask*, *The Rainbow* and the cult movie *Withnail and I*, while his television appearances included prominent roles in *The Monroed Mutiny*, *The Hanging Gale*, *Nice Town and Drowning in the Shallow End*. In August 1992, McGann had started shooting in Russia as the star of Carlton's *Shore* series, but the part was recast when he injured his knee whilst playing football after just two days shooting.

The shooting schedule was planned on Tuesday 2 January. With filming looming, the drive was on to cast the Master. Segal's favoured choice was Christopher Lloyd to which Fox had agreed during December, however Universal objected to Lloyd's requested fee. By Wednesday 3 January, Tom Selleck, Lloyd and Sting had been offered the part but passed, and a number of offers were still outstanding including Kyle MacLachlan, Eric Roberts and Malcolm McDowell. Fox submitted a final set of script comments the same day, mainly cautionary items about violence, any implication of nudity, Grace's use of the word "crap" and a suggestion to compare the Doctor's return to Lazarus rather than Christ. Casting was still not confirmed for Grace; Stacy Haiduk was Segal's favourite after viewing a promo tape, and soon the list of possibles was cast even further. In the meantime, the media started to request interviews with the cast and crew of the project.

Having got the Doctor he wanted in the form of McGann, Segal eventually bowed to Universal's demands for a bankable American name as the Master. Eric Roberts was Universal's favoured choice, and Fox agreed that this would be good promotion for the show – even although Roberts' fee would be more than Lloyd's. Roberts had heard about the movie entering production but was confused when offered the role of the Master; the actor recalled seeing some episodes of *Doctor Who* while living in London in 1973 as a student at RADA, but thought that the Master had been a black blob of some kind. At this point, Roberts had also been offered the lead role in the New Orleans detective thriller *Dark Angel*, which was to have been directed by Francis Ford Coppola. Roberts' standing in the industry allowed him to make various requests as part of his deal on *Doctor Who*; he wanted certain dietary requirements, access to a gym and his own make-up artist, as well as having his wife Eliza and his daughter Emma with him.

In the first week of 1996, the first scenes were captured on videotape for the television material of the news reports for the fictitious station KKBET. This material was recorded at the studios of the local station BC TV in downtown Vancouver. Mi-Jung Lee, a South Korean reporter who specialised in social issue stories, appeared as the Anchor with Joanna Pinos (who had appeared as herself on Fox's *Sliders* in 1995) as her Co-Anchor. Each scene of

would have meant additional payments for their involvement. Another problem arose when it transpired that the BBC did not own the rights to Ron Grainer's theme tune from the original series, and to use this would necessitate additional fee to the publishers of Warner/Chappell. Universal was reluctantly persuaded to pay clearance costs for a new version of the theme.

Auditions of the remaining roles aside from the three principles took place with local actors in Vancouver on Tuesday 19 December; only the roles of Wheeler, Curtis and Miranda were not filled by the end of the day. Ashbrook was called out to Vancouver for a screen test at 24 hours notice, and had to ask for an extra day to prepare while making arrangements for her seven-year-old daughter to be looked after. The location for Grace's Condo was established as 1998 Ogden Street on Wednesday 20.

Over the Christmas period, Walton returned to the UK to see his family, and on Christmas Eve joined Wright for discussions with McGann at the

McGANN REQUIRED A LOT OF CONVINCING THAT HE SHOULD BE THE NEXT DOCTOR WHO, BUT HE FINALLY AGREED TO TAKE THE ROLE; THE FIRST PERSON HE TOLD WAS MCCOY

Athenaeum Hotel in London. McGann required a lot of convincing that he should be the next Doctor Who, but at the end the evening agreed to take the role – if Fox was happy with his selection. A couple of days after Christmas, McGann was firmly contracted for the pilot with an option on six more TV movies over five years; he met up with Sax who was also back in London over the Christmas break. The first person that McGann called with the news was his old friend McCoy, who warned the new Doctor of the passion of the fans – some people would absolutely love him... and others would hate him.

Jacobs had still been waiting for a green light on his script on Christmas Eve, and with the full go-ahead developed the first shooting script on Friday 29 December; from now on, all different drafts of the script pages were colour-coded, starting with this version in 'Full Blue'. On New Year's Day 1996, Wright faxed Jacobs to say that the BBC now felt that the script was very close to perfection; it was suggested that the material bridging the last two acts was altered slightly to emphasise the threat to Earth. Also, Wright commented that Grace singing Puccini in Ashbrook's screen tests hadn't seemed to work, and could they revert to the opera being played on CD while she worked; she also supported Walton's suggestion for a romantic moment for Grace and the Doctor at the end where Grace decides not join him, commenting "Just my luck... the first time I've met the kind of intelligent man I've been looking for, and he turns out to be an alien."

the TV movie was given a sub-title in the shooting schedule, with this item referred to as 'Whole Lotta Shakin' Goin' On'.

A 'Pink' set of revisions was issued on Friday 5 January when Jacobs redrafted the opening sequences through to the Old Doctor flatlining. Back in England, a discrete photocall for McGann was held at the Doctor Who Exhibition at Longleat House in Wiltshire, not too far from McGann's Bristol home. McGann was a very private family man, and had already decided that – unlike his predecessors – he was not keen on the idea of attending conventions for the series and was quite content, should the pilot not be a success, to be remembered as the "George Lazenby of *Doctor Who*" for his single appearance in the role. That weekend, the casting for Grace was finally confirmed in the form of Daphne Ashbrook, who had to depart to start rehearsals in Vancouver at short notice.

'Yellow' revisions on Sunday 7 January saw Jacobs overhauling part of the opening TARDIS scene, the end of act one with the Doctor in the 'Ward Under Construction', the Master killing Miranda, and the Doctor and Grace discussing the Doctor's blood. Around this time it was also decided that Kal-Tech (the name of the real Kansas Academy for Leadership in Technology) would be changed to ITAR (at this stage, Institute for Technology and Advanced Research). The same day, McGann arrived in Vancouver to start a week of rehearsals – feeling like he was an ambassador for Great Britain.

Segal was horrified to see that instead of the long hair McGann had sported during his camera tests in September 1994, the actor now had a severe close-crop – a legacy of playing an SAS officer in the ITV movie *The One That Got Away* in South Africa just before Christmas. Hairstylist Julie McHaffie had an expensive wig made to replicate McGann's old hairstyle; this was made of human hair, hand sewn into place. Universal requested that Ashbrook's hair should be dyed blonde for her part as Grace, but this was vetoed by Fox.

Rehearsals took place at the Burnaby studios from Monday 8 January, with Ashbrook meeting McGann for the first time and recognising him from *Withnail and I*. A 'Green' set of revisions appeared on Tuesday 9; Jacobs had now reworked the scenes from the Master's attack on Grace in the ambulance through to the cop confrontation, part of the trip to ITAR where the Doctor ran a red light, and the gag with the motorcycle cop driving into the TARDIS. A further set of new 'Goldenrod' pages appeared the following day.

It had originally been planned to announce 36-year-old McGann's casting formally on Tuesday 9, but BBC Worldwide opted to defer this for a day. On Wednesday 10 January, Worldwide issued a News Release: "Paul McGann to Star in New Doctor Who Film for Television"; this had a brief history of those in the role along with quotes from McGann, Yentob, Walton and Juliet Grimm (who had effectively taken over from Greenwood during a Worldwide reshuffle in late 1994). The Evening Standard was the first paper to break the news later that day. The announcement spurred a succession of pieces in the British press the next day. Gary Gillatt wrote a piece for *The Independent* and items appeared in *The Times*, *Daily Express*, *Daily Star*, *Daily Mirror*, *The Sun*, *Daily Telegraph* and *The Daily Mail*. In America, *Variety* also carried the news, while McGann saw and liked the piece in *The Independent*. On Thursday 11, McCoy appeared on GMTV talking about his involvement, and Segal participated in an online chat with fans, saying that the BBC would probably transmit the pilot during Christmas 1996.



THE MASTER
ERIC ROBERTS

Eric Roberts was born in April 1956 in Biloxi, Mississippi and is the brother of actress Julia Roberts. However, the Roberts family split up, and the actor grew up in Atlanta Georgia. Roberts trained at RADA in London from 1973 and then continued his acting studies in New York. After working on the soap opera *Another World*, his big break was alongside Sterling Hayden in the film *King of the Gypsies* in 1978, followed by movies like *Star 80* and *The Specialist*. Roberts was nominated for Academy Award for the 1985 film *The Runaway Train*. When offered *Doctor Who*, he had just filmed *It's My Party* and appeared in another Fox Tuesday Night Movie, the high-rating *Saved by the Light*.



GRACE **DAPHNE ASHBROOK**

Born in January 1966 near Los Angeles, Daphne Ashbrook was raised in San Diego as part of an acting family; her father was an actor/director who taught performing arts at college and she made her stage debut at the age of six. Ashbrook dropped out of college to pursue an acting career, surviving with work as a singing telegram in Los Angeles while doing extensive theatre work in California. In 1983, Ashbrook started working on television with appearances in *Hardcastle and McCormick* and soon got regular roles on series such as *Our Family Honor*, *Fortune Teller* and *Falcon Crest*, with recurring roles in *Hopeman* and *JAG*. She appeared in CBS' 1992 science-fiction pilot *Intruders* and the *Melrose* episode of *Star Trek: Deep Space Nine*, as well as TV movies such as *Joker*, *Lassiter* and *Dead Man's Revenge* and films including *Quiet* and *Sunset Heat*.

Friday 12 January saw Rona Selby at BBC Books leaving a message for Gary Russell regarding the novelisation of the movie. Russell was a former editor of *Doctor Who Magazine* who had written two original novels for Virgin's *New Adventures* and *Missing Adventures* series; he had been suggested on Tuesday 9 by Andy Russell of BBC Multimedia because of his work on a forthcoming CD Rom game. At this stage, the movie script itself was still being developed. A 'Buff' rewrite was performed on the first scene at Grace's Condo on Friday 12, while 'Salmon' pages on Sunday 14 saw Jacobs making numerous revisions on the first half of the script as far as the scene in the ambulance with the Master; the gangland shootout, hospital scenes leading as far as the Doctor's death, and the bulk of acts two and three were all reworked. Most significantly, Grace's surname was changed from Wilson to Holloway.

It had been decided that the pilot shoot should be conducted as a closed set with only limited information given to the press, and a BBC publicity department set up the weekend before the shoot. Segal was concerned to find that McGann was reluctant to meet with the British press; the reason for this was that in 1994, several tabloids had accused McGann of having an affair with actress Catherine Zeta-Jones behind his wife's back. After discussing the situation with the star, it was agreed that the papers which had offended McGann would be excluded from the set. Segal only felt comfortable enough to allow one genre title on the set: *Doctor Who Magazine*. The Vancouver team was now joined by Wright who was still anxious to iron out scripting issues directly with Jacobs. Beaton and Segal were then upset to hear that Wright had been given an 'Executive Producer' credit on the finished programme which led to further tensions.

After six years break, *Doctor Who* began production again on Monday 15 January 1996 at 8am at 1998 Ogden Street in Vancouver for scenes at Grace's apartment. Shooting on 35mm was generally scheduled to run for about 12 hours each day, with around four pages of script to be completed at that time. The two scenes scheduled on the first day were 'Getting To Know All About You' and 'Door Talk', which had been rehearsed by McGann and Ashbrook on location over the weekend. Sax wanted to shoot this material first to let the two actors establish the key relationship between the Doctor and Grace in the film which he saw as having the tone of a fast-paced comedy thriller. This was



McGann's first appearance in his 'Wild Bill Hickok' costume as the Doctor which was in keeping with Segal's desire for the character to have an Edwardian or Gothic appearance. Between takes, McGann and the owner of the house surfed the internet and the actor was astounded to find so many Doctor Who websites already carrying details of his life and career.

Even with shooting underway, Jacobs stayed very much involved in production and continued to make trims and adjustments to the script as required; on Monday 15, his 'Cherry' revisions covered all the scenes at ITAR, and the trip back to the TARDIS. This now included references to the Doctor knowing both Sigmund Freud, the Austrian founder of psychoanalysis, and Marie Curie, the Polish physicist, both of whom were prominent figures at the turn of the century.

As principle photography began on Monday 15, the BBC informed all concerned that "certain third parties may seek access to the Doctor Who set with the intention of taking unauthorised photographs" and asked that the set would remain closed; in the coming weeks, Segal and the BBC were concerned about a leak of the script via Pebble Mill. The only speaking role which had not yet been cast was that of Miranda. Meanwhile in London, Selby had read Russell's Doctor Who novels – *Legacy* and *Invasion of the Cat People* – over the weekend and offered the author the novelisation deal.



BETWEEN TAKES, MCGANN AND THE OWNER OF THE HOUSE WHERE HE WAS FILMING SURFED THE INTERNET: THE ACTOR WAS ASTOUNDED AT THE INTEREST IN HIM

Shooting on Tuesday 15 continued at Ogden Street but did not start until 4pm, filming through the night. Work began with the bitterly cold exteriors in Hadden Park with the Doctor and Grace, covering 'Some Exciting Dialogue', 'Who Are "They"?', 'Grace Doesn't Like Closed Bye Osculation' and 'The Doctor Opens Eyes, Grace Shuts Door'. A sign reading 'Sausalito Rowing Club' was erected to cover one reading 'Kits Beach Pavilion', and the crew added lights to the trees. For the Doctor's first screen kiss, McGann decided to keep his lips together since he did not want the act to look too sexy for a family audience. Filming then continued back at the apartment with 'Grace Sees Doc's Approaching Reflection' and 'Those Loafs Were Made For Walkin'.

Wednesday 17 was the final day at Ogden Street and saw Eric Roberts and Yee Jee Tso joining the cast for a night shoot from 4pm; this time, the action was set inside the building for the scenes 'A Window Is A Window Is Not' and 'The Millennium [sic] Effect' (in which McGann was lifted up off some scales by crew members to make his weight seem to go down). Roberts was still uncertain about the role and had asked to see the rushes shot so far to get a feeling of the style. It had still been planned that the Master would be in a state of disintegration through the movie as Bruce's body decayed, but after a few prosthetics tests caused Roberts a skin irritation, this notion was abandoned. As it was, the phosphorescent contact lenses prepared for the actor were

This page: Night shooting is undertaken at Vancouver's Plaza of Nations, doubling for San Francisco's Institute of Technological Advancement and Research. Opposite page: Grace gets to grips with her strange new house-guest at 1998 Ogden Street, Vancouver.

painful and made his eyes bloodshot. To minimise their use, it was decided that Roberts would wear dark glasses for much of the film. Segal had seen the Master as a futuristic Victorian gentleman dressed like the Roger Delgado incarnation, but Roberts found the costume too tight-fitting for the action scenes and instead wore a long leather jacket. After some rehearsals with Roberts, Sax had told Jacobs that he could add more humour to the Master's role; Roberts was uneasy about the rewrites, but agreed to them when Sax offered the opportunity to shoot the original versions if these failed to work. Roberts also asked Sax to light him in different ways; harshly when he was the Master with a softer look for Bruce. Playing Chang Lee was Yee Jee Tso, a Hong Kong-born actor who grew up in Vancouver. Tso had been a regular in Madison and had a recurring role in Fox's *Sliders* as Wing; he had done a lot of stage work and had met Roberts briefly when they had worked on the TV movie *Top Gun*. The actor recalled enjoying some of the Tom Baker Doctor Who serials he had seen as a child.

On Wednesday 17, Jacobs produced 'Tan' pages covering the scene of the Doctor being taken to hospital in the ambulance, the Master's conversation with Curtis, the Master's meeting with Lee in the TARDIS, parts of the scenes between the Doctor and Grace in the park, some of the chase towards ITAR, the scenes in the TARDIS at the end of act five, and the whole of acts six and seven. In Act Seven, the Doctor tells Grace and Lee that Gallifrey is 250 million light years away, whereas in *Terror of the Autons*, the Time Lord emissary had given the distance as 29,000 light years. Meantime, Wright and Segal attended the Television Critics Association National Press Tour in Pasadena on Wednesday 17 and Thursday 18 January, with a press conference for Fox held on the second day.

Two rainy days were now spent at the Plaza of Nations which featured as ITAR. Shooting by the main unit from 4pm on Thursday 18 covered the scenes in the Reception Area ('The Doctor Rats On The Master', 'Doctor In, Master Out') and its exterior ('The Doctor & Grace Skid Into ITAR', 'Hi Ho Chopper Away' with stunt doubles for McGann and Ashbrook being lowered from the top of the building on a hoist for the Doctor and Grace's escape. In the meantime, a splinter unit helmed by Ware covered 'Master & Lee Led To Cop Car' and 'The Dead Don't Drive'. This was the only day on which DeeJay Jackson was needed as the security man.

Back in England, a second BBC Worldwide News Release appeared on Thursday 18, confirming that Eric Roberts was to play the Master, Daphne Ashbrook would be "Dr Grace Wilson" and McCoy would appear at the start of the show. The same day, Doctor Who and its following was the subject of the ITV discussion show *The Time...* The *Ploz* which featured various fans of the show alongside Carole Ann Ford, Michael Crazee and K9.

To conclude shooting on the ITAR material on Friday 19 January, Sax had to have an over-run of three hours through to dawn the next day. The show was the only day which required Jeremy Radick and Dave Hurbise as Gareth and Wagg. Filming began in the Dining Area with 'Wagg, Bowman, Bowman, Wagg: Wagg Looks For Nametag', then taking in the Clock Area with 'The Doctor Helps Himself To A Chip', 'Gareth, Wagg Count Down' and also the Corridor for 'Security Gareth Gets A Jelly Baby' and 'The Master & Lee Are Haired'. Unfortunately, by the time dawn was rising, some of the material with the Doctor and Grace escaping from ITAR had to be abandoned.

Over the weekend, McGann's wife and two sons flew out to join him in Vancouver. Sunday 21 saw Jacobs at work on 'White' amendments; the changes included the ambulance heading to the hospital, the Master meeting Lee in the TARDIS and striking his bargain, part of the chase to ITAR, and the sequence where the Master kills Lee. The second week of filming got underway at 10am on Monday 22 January with shooting in the Ambulance for



'The Doctor Extinguishes The Master', although the scene 'Don't Mess With A Chinese Driver' was dropped. The ambulance interior scenes used a technique called Pullman's Process to make street lamps pass outside, while stagehands shook the vehicle to simulate motion. During shooting, Roberts suggested the ad-lib 'As well as you' when the Master corrected Grace's grammar. Shooting wrapped two hours early rather than continuing to film the close-ups for dialogue between the Doctor and Grace on their way to and from T1AR. Also dropped was a second unit shoot of the chase sequence as the motorcycle and ambulance headed towards T1AR.

By Monday 22 January, the role of Miranda had been filled by Roberts' own wife, Eliza, who travelled with him and was an actress in her own right; Roberts himself was announced as playing the Master in *Variety*. Back in England, Russell met with Selby and her assistant Nuala Buffini. Given a working script for the pilot, Russell was asked to write his novel for a younger age range than the *Nw Adventures* audience, and to deliver his manuscript by Tuesday 20 February. In the meantime, McCoy flew out from London for Vancouver, aiming to arrive a day early to allow himself time to adjust. The actor had offered to bring bits of his old costume from the BBC series with him, but in the end Segal only requested the hat; as it turned out, neither he nor McCoy had liked the question mark pullover. Travelling with McCoy was actor/writer Mark Gatiss, with whom McCoy had agreed to shoot a video diary over the next nine days for release on videotape by BBC.

The next major venue for Sax's crew was the BC Children's Hospital at 4480 Oak Street, where a wing which was not in use appeared as the interiors of Walker General. When the crew had scouted it, the walls had been painted canary yellow, but by the time shooting began the place had been re-painted grey-blue by a team filming on *The X-Files*. With the building scheduled for demolition, all the heating pipes had been removed meaning that Sax's team was again working in freezing conditions. Shooting began at 10am on Tuesday 23, beginning with the scene in the Morgue Changing Room ('Wild Bill Catches The Doc's Fancy') where Segal had suggested that the Doctor could come across a scarf of the style worn by his fourth incarnation. This was followed by the Morgue scenes ('Into The Cold Storage With You Mr Doc', 'Pete Affected By Lazarus Effect' and 'Grace & Pete Assess Dead Man's Damage') in the first floor Exercise Room near the swimming pool, and the party scene ('Millennium [sic] Countdown And Reprise'). For the regeneration, where the script had indicated that Pete was watching "an old black and white ... horror movie on the TV", Sax used extracts of the 1931 movie *Frankenstein* which mirrored the Doctor's returning to life; this was easy to clear because it was a Universal production. When the Doctor burst out of the morgue, the stage crew beat the metal door with mallets to create the dents.

McCoy arrived to meet the crew in advance of starting work and found himself roped into having a close-up shot done of his big-toe during his costume and make-up tests. The actor was delighted with his new costume, a variation on the BBC version but with a deep red waistcoat to give a more Victorian look. McCoy met up with McGann, Ashbrook, Roberts and Sax

(who knew McCoy from *The Kn Campbell Roadshow*) and was amused at the legend on his trailer door: 'The Old Doctor - Nothing Personal'. The actor was also astonished at how well he was treated and all the facilities he was accorded. One final scene at the Emergency Area between the Master and Lee ('They Stole An Ambulance') was dropped when the crew over-ran by almost two hours. Most of the hospital cast joined the team on this day, and it was the only day William Sasko and Joel Wirkkunen were required as Pete and Ted.

More script revisions, now on 'Blue' again, were provided on Tuesday 23. Editing now began in earnest with the arrival of Canadian editor Patrick Lussier; Lussier had worked on various Wes Craven films and later became a film director on his own right.

McCoy's first official day on the shoot was Wednesday 24, again at Oak Street, where work began with the fifth floor Reception ('Bruce Is Curt With Curtis') and continued with various scenes in the Corridor ('The Old Doc Enters The World Of ER', 'There By God Goes The Face Of Grace', 'The Doctor Joins Grace In The Lift', 'Lee Disappears Down Hall', 'A Vision Of Dr Grace', 'Wheeler Gets Lee'). The Old Doctor spent most of the day being wheeled up and down a corridor and joked that he could write a coffee table book about the ceilings of Vancouver; McCoy's feet were covered in make-up and he had to be carried onto the set by assistant director David Klohn. A reporter from *TV Guide* was present to do a feature story. Shooting went well, with only a 15-minute over-run against schedule.

McCoy had a day off on Thursday 25, with filming taking in 'Grace Resigns' and 'Lee Exits Quickly With Doc's Things' in Grace's Office on the fourth floor. Fake rain was used on the windows for the storm gathering outside, and there were problems getting the Doctor's double-hearted x-ray to burn. Next came 'Grace Stuck With A Wacky Guy' in the Elevator for which Sax shot two versions; one where the Doctor suddenly yells 'Puccini' (which Sax felt was too comical) and one where he whispered the name instead. After this was 'The Doctor Searches ...' in the Corridor on the fifth floor, with McGann humming *One Fine Day* from *Madame Butterfly* in corridor. This shoot over-ran by two hours. In the meantime, McCoy headed into the mountains to record with Gatiss, and in the afternoon met up with former Doctor Who companion Anneke Wills at her art shop in Vancouver. Segal was apparently concerned about the presence of the documentary crew, but happy that they made no attempt to intrude on his production.

Filming on Friday 26 January was scheduled to run from midday, and allowed Ashbrook a day off. The main scene of the day was the regeneration sequence itself ('Reborn In A New Birthday Suit') which took place in the Morgue Freezer. The regeneration was performed using a motion control rig so that the camera could move during the morphing effect between McCoy and McGann; three passes were performed, one with each actor and another to add shots of a skeleton. For the shot of the Doctor returning to life, a smoke pipe placed in line behind McGann's lips simulated his breath in the cold air. After this came the '... Only To Find Himself In Pieces' material shot



Left: Doctors Old (Sylvester McCoy) and New (Paul McGann) prepare to film the regeneration sequence on the morgue set.

in the Empty Ward which was the Limb Room; this was a scene which had also been considered for shooting on the roof. From 4pm, a splinter unit was hard at work at the Emergency Entrance filming 'Halted Ambulance Shakes Up Morphant' and 'The Old Master Oozes Down The Ambulance Door'; shots of the Morphant inside the Ambulance were scheduled but dropped.

By Friday 26 January, Buffini was contacting Segal with a serious of questions about specifics in the script to aid Russell; she also needed a final copy of the script as soon as possible for the script book, which Segal indicated would not be available until the end of the shoot on Friday 16 February. Virgin Publishing, who had been licensed to print Doctor Who novels and novelisations, lodged a complaint about the novelisation contravening their licence – but, as it transpired, all matters regarding the TV Movie were separate from any BBC licenses. A few days later, Segal agreed to write an introduction to the script book being published by the BBC.

Over the weekend, McCoy had the use of car and went to visit his brother-in-law's family on Vancouver Island; the weather took a turn for the worse, and he was almost stranded when the ferries stopped running. The actor also did an interview with some Doctor Who fans in Vancouver on Sunday 28 January.

The start of the third week completed the remaining hospital scenes, and allowed McGann most of the week off to spend with his family. Shooting

started at 8am on Monday 29 January with the intention of completing only one scene, 'Grace Loses The Old Doc In Front Of Investors' in the Operating Room which was on the fourth floor at Oak Street. A medical consultant advised on the operating scenes, training Ashbrook and playing one of the nurses to make the sequence look as authentic as possible. McCoy suggested that he should pull down Ashbrook's mask to let the Doctor have sight of Grace, which Sax agreed to. The images seen by Grace's team on the monitors were recordings of a real heart operation.

Tuesday 30 focused on Ashbrook and McCoy, covering 'Hearty Déjà Vu; Bullets Out' in the Trauma Room and then 'Grace Faces The Old Working Woman's Dilemma' in the Prep Room. It was now planned by now to film 'Grace Called Away From Opera' which had been brought forward by a day and allow production to run over by an hour. A suitable room was dressed with a few chairs for a tight shot of the audience which included Sax's wife amongst the extras. Back in the UK, the Radio Times ran a small item 'Caught on Camera' with a shot of McGann at Longleat and brief comments on the film being made in Canada.

Wednesday 31 was back at the Burnaby sound stage, with the intention being to clear more of McCoy's scenes; as such 'The Old Master's Escaped Extermination' was shot in the TARDIS Control Room along with 'Doctor Buries Master; Return To See Ooze' in the TARDIS Casket Area. McCoy was feeling a bit melancholy about his final days as the Doctor as he looked around the set with McGann and his family and Segal. Also present was Garry Jenkins, an English journalist who was to syndicate production material to a number of periodicals at a later date. The old Doctor was seen to read HG Wells' 1895 science-fiction novel *The Time Machine* (itself adapted from the 1888 serial *The Chronic Argonauts*). Lots of reference to the original series were added by Segal and Sax's team; the Doctor ate some jelly babies (purchased at Christmas in England by Sax when they had proved difficult to locate in Vancouver), a 900-year diary akin to the 500-year diary introduced in *The Power of the Daleks* was seen and a bag of tools with devices like the familiar sonic screwdriver (supposedly a new one after the one in *The Visitation* was destroyed) and the neutron ram from *Ethorshook* (made from plans in *The Doctor Who Tehnical Manual* by Mark Harris). McCoy originally held the sonic screwdriver the wrong way around and was corrected by Segal. The actor was also filmed against black drapes for later insertion into the scene where the Eye of Harmony was opened, and posed outside the TARDIS prop – specially made from BBC blueprints – for publicity shots of him handing the key over to his successor. An Electronic Press Kit of interview material from cast and crew was also being assembled, and McCoy did a brief interview for this camera crew. With the scene of 'Lee Noms De Doc' being filmed in the ambulance en route for Walker General, the crew also hoped to shoot the abandoned 'Don't Mess With A Chinese Driver', but this was again deferred.

Thursday 1 February saw Sax's crew back outside on the first of two night shoots. An alley between East Georgia and Union Street had been selected to appear as Rose Alley in Chinatown, with filming around Puccini's Building, the Venus Theatre, a magazine store at 218 E Georgia and Weng Heng Ent on 221 Union Street. The daytime scenes of 'Turn The Key Lee' and 'Lee Goes Through Doc's Things' were filmed from 2pm at the rear of 218; the TARDIS prop was seen to have a Yale lock which slid aside, allowing the ank-style key (as seen in serials like *The Time Warrior*) to be inserted into a slot beneath. Sax had Tso walk around the police box to establish that the craft was bigger on the inside than the outside for the American audience.

The main work for the day was the night shoot of 'Chang's Death Interrupted By The Old Doctor' starting at 10.30pm. A splinter crew was also present to shoot close-ups of bullets and gunfire. By now, several local fans were trying to eavesdrop on production and security guards were present to keep the working area a closed set; signs in English and Chinese were

erected saying that Universal Productions was filming the pilot and thanking the public for its co-operation. The wall behind the TARDIS was a fake made from plywood and adorned with a 'Visit London' poster as an in-joke. All the planned shots were completed after a 90-minute overrun to 3.30am.

During the day on Friday 2 February, McCoy continued recording with Gatiss and Ashbrook also performed an interview; the major coup was McGann sparing an hour to join McCoy for a discussion about the series for the video

PROMOTION ELECTRONIC PRESS KIT

As an aide to advertising, Fox Creative Services issued an videotape of promotional items, including three versions of a 4'13" trailer for the movie produced by Jack Parmeter on Thursday 25 April; this featured clips, narration, interviews and behind the scenes material for the Tuesday 14 May transmission. Fifteen extracts were available comprising 'Master Escapes' (34'), 'Doctor is Shot' (1'10'), 'I'm Not Human' (1'08'), 'Possessed' (0'8'), 'It's Alive!' (1'06'), 'We've Met' (25'), 'Who Are You?' (59'), 'Eye of Harmony' (1'27'), 'Stay Away' (1'32'), 'Give Him The Keys' (1'35'), 'Look Out!' (1'8'), 'The Right Guy' (24'), 'Think!' (49'), 'What's Happening?' (1'08') and 'Temporal Orbit' (50'). There was then 13 minutes of interview material with Sylvester McCoy, Paul McGann, Eric Roberts, Daphne Ashbrook, Philip Segal and Geoffrey Sax, plus a 'B-Roll' of behind-the-scenes material on the night shoots of the gun battle and traffic jam plus Segal touring the TARDIS set and Roberts being made up for the bedroom scene. Also appended were a variety of graphics, including the space station model shot from *The Trial of a Time Lord Part One* which featured heavily in the promotional material. The main ad-line for the movie was "Time Waits For No Man – Except One".





Left: A freshly-regenerated Eighth Doctor (Paul McGann) prowls Walker General Hospital in a shroud and in a daze! Below: Sylvester McCoy's Seventh Doctor bids a fond farewell to *Doctor Who* after nine years.



with the actor discussing the advice given to him by McCoy and referring to the incredible interest from fans on the internet. Local fans who had turned up to watch the shoot also got a chance to chat with McGann.

Originally planned as the first day of the main sound stage block, Wednesday 7 was spent on another night shoot. The Andy Livingston Park – named after a Vancouver Parks Board Commissioner and opened in June 1995 – was the location of the fountain for 'Au Revoir Temporal Comrades'; it was adjacent to the intersection used for the traffic sequences. However, the dialogue between the Doctor and Grace for the journey to ITAR also had to be fitted in, as did the second unit material of the motorcycle and ambulance en route for ITAR; this had been dropped from the second week. For these shots, the motorcycle with McGann and Ashbrook was mounted on the back of a low-loader. The goodbye scene was filmed in the rain, and after one attempt to film the sequence with umbrellas was abandoned, the crew had to continually keep McGann's, Ashbrook's and Tso's hair dry. Nancy Mills of *The Mills Syndicate* interviewed McGann and Ashbrook during the shoot that night. In the meantime, Jacobs continued with rewrites; 'Pink' pages generated on Wednesday 7 covered the Doctor and Grace's escape from ITAR, a change had been forced on the team when they ran out of time at the Plaza of Nations.

The crew began work on the sound stage in earnest at 2pm on Thursday 8 February with the two scenes in Bruce's Apartment ('Bruce Gets A Mouthful' and 'The Master Silences Miranda'). A crane was used for the high angle shots in this set (which had no ceiling) and an air bladder in Roberts' costume simulated the movement of the Master morphant. This was a day off

AFTER HIS FINAL SHOTS HAD BEEN COMPLETED, MCCOY RECEIVED A ROUND OF APPLAUSE, THEN GRASPED MCCANN'S HAND AND SAID "CHEERS MATE, IT'S ALL YOURS NOW ..."

split-screen effect to be achieved. With his work completed, McCoy travelled up Mount Grouse in Vancouver with Gatiss and his cameraman prior to his flight back to England. McGann enjoyed some time in the mountains with his family the same weekend.

Week four began at 10am on Monday 5 February in Impark Lot #240 of the Golden Crown Centre at 211 E Georgia Street; this was the venue of the hospital parking garage for the scenes 'You Are The Egg Man, Am I The Walrus?' and 'The Doc Pulls His Heart Strings'. McGann had moleskin on his apparently bare feet because of the winter chill in the car park, and the shots of the Doctor pulling the probe from his chest were done as inserts later on. The 'Establish Chinatown' sequence was also filmed in a room at 222 Keefer Street.

The traffic jam sequence ('Jackknifed Truck Hogs Road; Ambulance On Sidewalk', 'CHP Fellow Gives Them His Keys' and 'Everyone Takes Off For ITAR') was scheduled for the intersection of Carrall Street and Keefer Street near GM Place, with a night shoot from 4pm on Tuesday 6 February; this area was a few blocks west of the alley. Sax had wanted the traffic jam to be caused by an upturned circus truck, with the escaped animals running free, but this was changed to a few chickens for cost reasons; he also had all the bystanders chant "Give him the keys!" at the traffic cop in an unused version of one take. The EPK team was again present; McGann was interviewed between shots,

for McGann and Ashbrook, and also the only day that Robert's wife Eliza was needed as Miranda. Roberts was also interviewed for the EPK, and an effects scene in the Casket Area ('Casket Breaking Apart And Oozing') was deferred. In the meantime, the second unit was back at Lombard Street and Waterfront Road continuing to shoot chase sequences; the front of the hospital seen in establishing shots was the rear of the building used in the Chinatown alley.

Filming from 2pm on Friday 9 February was to include the new scene 'Unspool The Hose, Dearie' in the ITAR Stairwell, and then two scenes in the TARDIS Control Room ('Lee Helps, Lee Lives' and 'Master's Deal – Dust For Doc'), although in the event only the two TARDIS scenes were done and the shoot wrapped over three hours early. Roberts again added some of his own dialogue referring to the Master mastering 'walking and talking'.

By now, the schedule was running behind; this was no surprise to Sax who maintained that the original 30-day shoot was necessary for such a complex production. An extra day of filming at the studio was arranged for Saturday 10 February, comprising 'Possessed Grace Bonks The Doctor' and 'Lee Helps, Lee Lives' in the TARDIS Control Room (both originally scheduled the previous day) as well as 'Master Extermination' on Skaro with Gordon Tipple as the Old Master. For these later scenes, Ashbrook was worried about wearing the painful black contact lenses for the scenes where Grace was possessed, concerned that they would scratch her retina.



Also filmed were 'The Morphant Rears Its Head' and 'Old Morphant Into Pocket Trick' in the ambulance, these having been dropped from earlier on. As before, an air bladder in the jacket sleeve was used for the shot of the snake entering the garment. Sunday then saw Roberts and Tso working on rehearsing their remaining TARDIS scenes to get the relationship between the Master and Lee right; a stunt arranger also started to flesh out the final fight sequence between the Doctor and Master.

The final planned week of work began at 8am on Monday 12 with the delayed 'Unspool The Hose, Dearie', 'Master's Deal - Dust For Doc' and 'Don't Mess With A Chinese Driver'. The first scheduled scene of 'Windy Grace' was due to be filmed in the Cloister Corridor but abandoned, and the rest of the day was spent on green screen work, including wind and garbage for Rose Alley, the Doctor and Grace for the closing kiss, and shots of Grace's TV. This work was completed after an extra hour.

Tuesday 13 had a gain start with the action moving into the Cloister Room for 'The Eye' and 'An Eye Opener If There Ever Was One'. This was one of the sets built before Sax had joined the Vancouver crew and which he would have designed differently, omitting the rostrum on which the Eye of Harmony was mounted because it precluded many of the crane shots he desired (the rostrum

concerns to be correct. An extra three days at the studio were hurriedly negotiated and scheduled. Roberts - as the most expensive cast member - was given priority so that he could be released that Friday as planned. Jacobs restructured some of the climactic scenes towards the end of act six and during act seven on Wednesday 14 with both a 'Yellow' and 'Green' rewrite delivered. There were then more changes to acts six and seven the next day, including the scene of Lee and Grace being restored to life on 'Goldenrod'.

The climax aftermath, 'Ding Dong The Master's Void; Grace, Lee Resurrected', was scheduled in the Cloister Room on Thursday 15 February from 11am, although the deferred 'Casket Breaking Apart And Oozing' was delayed yet again. These last two days of the fifth week were the two main days attended by the press reporters - including Radio Times, The Daily Mirror, The Daily Express and Doctor Who Magazine (represented by Gillatt) - with interviews in an office borrowed from Spelling Television fitted around Sax's increasingly hectic shooting schedule.

A shoot from noon till 2am on Friday 16 aimed to continue the climactic scenes of 'The Doctor Gets The Shaft', 'Master Into Doctor' and 'Ding Dong The Master's Void; Grace, Lee Resurrected' in the Cloister Room, after which green screen shots of the spinning Master and the Doctor in the Eye of Harmony were filmed. During the fight scenes, a leaf was blown in Roberts'

BY NOW IT WAS CLEAR THAT THE CREW WOULD NOT COMPLETE FILMING ON SCHEDULE, AND AN EXTRA THREE DAYS AT THE STUDIO WERE HURRIEDLY NEGOTIATED

housed the pulley system which allowed the stagecrew to operate it from beneath. McGann had to endure discomfort wearing a metal contraption which forced his eyes open. The sound stage was visited by a camera crew from Entertainment Tonight who interviewed McGann, Roberts, Segal while the three stars also posed for a special photocall. Shooting ran over by 90 minutes which allowed almost double the planned amount of material to be filmed - although much of this was catching up from previous days leaving 'The Eye' unfinished. The same day, former script editor Eric Saward wrote to Segal, offering his services as a writer should a series emerge. The Radio Times had been issued for the following week and included an interview with McGann by Geoff Ellis under the title 'Who is McGann This Time?' to promote The One That Got Away, being screened on Sunday 18 February.

Work continued in the Cloister Room at 10am on Wednesday 14 with 'The Doctor Gets The Shaft' (originally 'An Eye For An Eye') and then 'Master Into Doctor', as well as a number of second unit inserts. The 'Unspool the Hose, Dearie' scene was also finally completed. By now though it was clear that the crew would not have completed filming by the end of the week, proving Sax's

eye by a wind machine, while the actor was also suspended on wires for when the Master hurled himself at the Doctor. Tso was similarly rigged up in a harness for the shot of the Master killing Lee by hurling him across the room, but the lack of time to clear Roberts' material forced Sax to abandon this and substitute a less complex death. Sax managed to complete all the scenes with Roberts and the actor was released.

At Universal, Jim Brock was now concerned about the overrun and \$170,000 overspend; this was blamed on the BBC for Sax's late appointment on the project or Wright's requested rewrites, but the BBC successfully pointed out that its actions had affected neither Sax's start date nor the delay in scripting. Another disagreement was also brewing when the Hubbards asked for a credit on the finished programme for the casting of McGann; while Segal upheld this, Fox and Universal felt it unnecessary.

Expecting shooting to have been completed, Segal travelled to Van Nuys, California that weekend to attend The Seventh Seal of Gallifrey One alongside guests such as McCoy and Sophie Aldred. The producer discussed filming as far as he could - clarifying that Roberts' role was as a man whose body was

Left: Eric Roberts (*The Master*) discusses a scene with director Geoffrey Sax on the Cloister Room set. Right: The final violent confrontation between the Master and the Doctor is committed to celluloid. Below: Chang Lee provides the means for the Master to locate the missing Eighth Doctor by opening the Eye of Harmony.

taken over by the Master, and saying that the Daleks would feature but not appear. McCoy spoke warmly of the impressive TARDIS set and the new version of the theme music which he had been played by Segal; this test piece had been arranged by John Debney, a composer who had won an Emmy for his work on *seaQuest DSX*. On Saturday 17, Lofficier discussed earlier versions of scripts with fans – and explained that he had proposed a new book to Virgin. Suggested by Chris Heer and Lou Anders, this work concerned the *unmade* movie scripts and possibly *The Inheritors of Time*, a stage play from the 1980s by John Ostrander which had been professionally performed. Urging the fans to give their support, Segal launched his 'Tell a friend' campaign to get as big an audience for the pilot as possible.

The extra week's filming got underway at 9am on Monday 19 February, aiming to conclude as much of the three main Cloister Room scenes as possible and additional effects sequences – such as the Doctor and Grace's final kiss shot against a green screen. Shooting from 9.30am on Tuesday 20 was intended to complete 'Ding Dong The Master's Void; Grace, Lee Resurrected' in the Cloister Room, followed by three other delayed scenes: 'Windy Grace', 'The Eye' and 'Casket Breaking Apart And Oozing'. With the shoot almost complete, Segal replied to Savard on Wednesday 21 February saying that he would be delighted to discuss an assignment on Doctor Who should it be taken up as a series. By this time the EPK crew had taped further interviews on the sound stage. The previous week, Roberts had commented on how much fun it was to play the Master in such an over the top fashion. Other talks on the TARDIS set included Ashbrook discussing the Doctor/Grace relationship, Sax praising Jacobs' Doctor/Ashbrook's comic timing, and Segal discussing how he had tailored the show for Fox's American audience by blending science-fiction and a love story.

Principle photography concluded after the final session on Wednesday 21 February which began at 10am. This was devoted to deferred scenes set in the TARDIS Control Room, including 'The Doctor Commands TARDIS To Behave', 'Grace Operates On The Control Console; Time Turns Back' and 'Off To Series Heaven'. For the closing scenes, Sax added in the notion of the TARDIS stalling, and the console clock was wound backwards by hand in a close-up. Working through the night, shooting concluded at 5.45am with the shots of Grace working on the console.

With production completed, interview material could now be printed by the British press with *The Daily Express* and *The Daily Mirror* running items the day after filming completed. The Doctor's first screen kiss was a hot topic for the tabloids, with McGann re-iterating that attending a convention of any sort would be his idea of hell. The same day, BBC Books contacted Segal to check out a rumour that Adrian Rigelsford had been on the set and performing "final changes to the script"; Segal rapidly confirmed this was not the case.

Russell delivered his novelisation on Friday 23 February; at this point the book had various elements which were later removed such as an explanation about what happened to Ace, Grace's reaction to the Doctor saying he had a grand-daughter and numerous references to events in the Virgin novel range. Russell was now shown rushes and set photographs for the first time and given a weekend to revise his text using descriptions from Gillart and fans who had seen some of the local shooting. The same day McGann did an interview for *Cinefantastique*. Monday 26 February saw the TV movie being discussed on BBC's *This Morning* programme with guests Jon Pertwee, Roberta Tovey and Gillart who were ostensibly promoting a widescreen video release of the 1965 movie *Dr Who and the Daleks* by Beyond Vision; again, the Doctor's kiss was a key talking point.

The plan in early March was to show a first cut of the film to Fox and the BBC in mid-March; this would lack sound effects, music and post-dubbed dialogue. A finished copy was to be delivered to the BBC on Wednesday 1 May. At this point, a transmission date had not been settled on, but Segal hoped



for Tuesday 21 May which would allow some time for promotional work on the movie. The executive producer also hoped to get McGann to Los Angeles and New York for additional press interviews.

On Thursday 7 March, Lou Anders conducted more phone interviews with the crew for *Doctor Who Magazine*; the same day, a director's cut was completed by Segal with a duration of 90 minutes 16 seconds. This rough version had various gaps where a caption would appear reading 'Visual Effect Missing' and had a different voice-over to the broadcast version telling the story of 'Two hearts that learn to beat as one'. The soundtrack used library music and various effects – such as the Dalek Control Room, SIDRAT and Cloister Bell – from the *Doctor Who – 30 Years at the Radiophonic Workshop* CD; the record which the Doctor listened to in the TARDIS was a version of *Swing* on a Star, a popular recording by Bing Crosby which Sax felt was appropriate. In editing, Sax aimed for a lot of intercutting which did not appear in Jacobs' script – such as at the end of Act One and also in Act Two as Lee studies the Doctor's things and the Doctor hunts for new clothes; the director also employed slow motion for the shot of Grace running down the hospital corridors in her evening dress, and inserting as many shots of ticking clocks as possible. Various elements – such as the

shots of San Francisco, the landmarks around the world and the Millennium fireworks – were all stock material.

The model and effects work was incomplete with only the raw film of the model TARDIS rotating on a spindle in Los Angeles. This was a one tenth scale model built in three weeks by a former watchmaker from Eastern Europe – and was kept as a memento by Segal after shooting. All the computer-generated effects were handled by Northwest Imaging; this included the opening titles, the Master morphant snake, the regeneration, the roof of the TARDIS interior, lightning, the bats in the Cloister, the TARDIS' view of the universe and the Doctor passing through the window at Grace's.

Then, on Friday 8 March, *The Daily Mail* carried a story in its 'Hot Gossip' column about how McGann might have to walk away from Doctor Who after the first of six TV movies because of "creative differences" over "his interpretation of the good Doctor" and his behaviour. McGann's agent, former companion Janet Fielding, and Segal's team were quick to refute these rumours, and an apology was sent for the paper to print.

Universal viewed the finished cut on Monday 11 March, with a print also supplied to the BBC. On Tuesday 12, Wright sent her comments on the Director's Cut to Segal; their main concern was that the opening needed clarification regarding the voice-over, the scene of the Master and Lee with the guards at ITAR coming from nowhere, the countdown to destruction taking too long, and a few suggestions as to where the pace could be speeded up. Further notes from Wearing arrived the following day, noting similar items and that the gunfight in the first act would probably have to be trimmed for the UK screening – this was partially because of the terrible events of Wednesday 13 March when a man burst into a school in Dunblane in



Left: Coming so soon after the Dunblane tragedy, the gunplay between Lee and the Chinese gang early on in the film caused concern at the BBFC and was trimmed.

Scotland, shooting 16 children and one teacher dead before killing himself. As a reaction, the BBC had carefully removed similar acts of violence from many of its pre-watershed programmes. However, notes from Burke at Fox also had a problem with the opening, and similar concerns over Lee's friends being shot.

At this time, Segal was also asked to help the Radio Times with preparation of a 16-page supplement for the UK broadcast of the pilot, as well as items for a special promotion and competition. The Radio Times dated Thursday 14 March carried Doctor Who on its cover alongside The X-Files and inside was a feature by Alison Graham about her set visit to the Cloister Room shoot entitled 'Inside the TARDIS', with quotes from McGann, Sax and Segal, this confirmed that McGann's contract optioned him for another five years.

On Thursday 14 and Friday 15 March, Jacobs provided a variety of post-production material for the pilot, after a voice-over to clarify the opening. This was now to be spoken by the Doctor (replacing Gordon Tipler's recording) and opened by saying "This is the story of two hearts that learn to

beat as one ...". Jacobs was also keen to work in quotes from The Time Machine to bookend the film, suggesting "The fact is, the Time Traveler is one of those men who are too clever to be believed. You never feel that you can see all round him; you always suspect some subtle reserve, some ingenuity in ambush, behind his lucid frankness." The HG Wells quote was rapidly dropped, and a revised document generated the same day, also suggesting extra off-screen dialogue which could be dubbed in later for clarification purposes. Jacobs' new suggested closing voice-over was "I like my new life ... And it's good to know who I am again ... I'm just a Doctor ... Waiting to be called ..."

The rough cut of the movie went down well with sample audiences, and Segal also ran a copy past fan Shaun Lyon, a key organiser of the Gallifrey conventions he had attended; one thing which Lyon picked up on was that the Doctor spoke of having 12 lives to Grace when, since he had 12 regenerations, he actually had 13 lives. This was to be corrected in dubbing. Another line with the Master saying to Lee that they will need an ambulance was to be added as well to cover the fact that the scene of the ambulance being stolen had not been completed.

For the re-edit, Sax trimmed back on some of the shoot-out, notably material of Lee reloading his gun and firing back which he realised had been over-indulgent on his part. To make it seem harder for the Doctor and Grace to get into T1AR, the scene with the security guard was restored – but at the expense of a short scene where the Master and Lee encountered the security guards in the corridor for timing reasons. As it turned out, copyright clearance could not be obtained on *Swinging on a Star* and so an alternative song was sought.

Further press releases appeared on Wednesday 27 March as Fox confirmed "Doctor Who to Première May 14 on 'The Fox Tuesday Night Movie'" at 8.00pm; simultaneously, the film would be issued on video in the UK. The same day, clips from the film appeared in the BBC "Spring Into Summer" press launch for its new season, with Yentob emerging from a toy TARDIS to meet some monsters. By now it was being suggested that the BBC would screen the film at Whitsun Bank Holiday. Because the title sequence of the

movie was now known to use a variation of the logo created in 1966 by Bernard Lodge for the Pertwee era, various items of Doctor Who merchandise were now rebranded. Jacobs' final revision of the ADR material was produced on Tuesday 2 April, with the opening "two hearts" line omitted and Jacobs commenting that he felt the film ended perfectly well without any closing narration; the same day, Segal flew out from Los Angeles to London. In his absence, Universal indicated that – to futureproof the film further – as many references to the Millennium as possible should be overruled with the term New Year, and Tom Thayer asked to change the last line to "Oh no – not again".

On Thursday 4 April, Segal did interviews about the film at the Athenaeum Hotel in the morning, then travelled to BBC Broadcasting House to pre-record a Radio 2 interview with Debbie Thrower, took lunch with the Radio Times and recorded an interview for Radio 5 at Mentorn Films. Over the Easter weekend of Sunday 7 and Monday 8 April, Segal attended Manopticon 4, playing the demo version of the new theme tune and auctioning off a copy of the shooting script. Commenting that there might not be any further Doctor Who TV movies, Segal said that if a series did emerge he would like to have Dicks and Seward join Jacobs on the writing team – and also to use past Doctors. On the spur of the moment, Segal indicated that Enemy Within was an unofficial name which fans could use to refer to the movie by. Segal then returned to the US on Tuesday 9, ready to do a TV interview with the Discovery Channel's Beyond 2000 the next day in his Lakeside office on Paramount's lot. More feedback from the BBC on Wednesday 10 indicated that the Master morphant snake was a little cartoon-like and could be made more sinister.

Further dubbing with McGann, Ashbrook and Roberts was performed in Los Angeles at ADR on Thursday 11 April, concentrating on the closing scenes where most studio sound had been blotted out by wind machines;

McGann was now suffering from a cold. On Friday 12 April, McGann did a phone interview with Total TV and other syndicated interviews. That night the first American trailer appeared on Fox during *Joe Chung's from Outer Space*, an episode of *The X-Files*. The major press junket for the film was staged by Fox in Los Angeles on Saturday 13 April; McGann was invited and did interviews with 30 stations who were Fox affiliates. The same day, Roberts dubbed some of his dialogue at New Orleans Digital. Sunday 14 then saw McGann interviewed by Time Out and taking part in a photoshoot.

The full incidental music score for the film ran to around 81 minutes and

PROMOTION AMERICAN TRAILER

Immediately before the broadcast of Doctor Who on Fox came a trailer for the Fox Tuesday Night Movie. A narrator explained "It's been a worldwide hit for 30 years – and tonight the sci-fi phenomenon comes to America in the Fox original movie, Doctor Who. For over a thousand years, they've been mortal enemies. Now these two time travellers from different worlds – one good, one pure evil – will face each other in a final due to the death ... and the battlefield is Earth. Paul McGann and Eric Roberts in the Motion Picture Event of the Year." Numerous clips were shown including the Doctor with Wagg saying "I'm half human", the Doctor passing through the glass and saying "This planet will be pulled inside out".



Right: Daphne Ashbrook, Philip Segal and Paul McGann attend a screening at the Director's Guild in Los Angeles on 8 May 1996.

was recorded on Tuesday 16 and Wednesday 17 April with a 60-piece orchestra. Although Debnay had set the basic style of the score, the composition and arrangement was actually finalised by two younger composers, John Sponsler and Louis Febre. Sponsler had worked on the new arrangement of the original Grainer theme with Debnay, as well as doing music for the scenes on Skaro, sequences in the hospital and some ambulance scenes. Febre meanwhile composed some scores for the ambulance, the hospital and the Eye of Harmony scenes, as well as locating other library music selected by Sax. Most prominent of these was *In a Dream*, a composition by Barbara L Jordan, Pete Peterkin and Christopher Rhyne sung by Pat Hodge which was the perfect replacement to *Surging on a Star* since it allowed Sax to have the record stick on the word "time". Also heard in the film were *Sushu Tonight* by Carol Ann Wood (in the Chinese kitchen scene), *All Dressed Up* by Jim Lathen (on the radio in the morgue), *Forget Me Now* and *Roger's Theme* by Martin Wereski (heard at the ITAR party) and *Ride Into the Midnight* by Chuck Duran and Jess Harnell (played at the hospital party). A copyright cleared version of Puccini's *Un Bel Di* was also heard throughout. Apparently, Universal did not like the completed score.

Dubbing from the local actors from Vancouver then took place on Thursday 18 and Saturday 20 at Sharpe Sound Studios. At this recording, Sax also provided the chicken noises for the traffic jam and the Dalek voices (since he was the only person present who knew what Daleks sounded like). The titles for the movie were added on Monday 22 April, and the following day the sound mixing began. In the meantime, Pertwee appeared to present a Dalek to a young fan on the ITV show *Surprise, Surprise...* on Sunday 21 April. With the internet popular amongst fans, Tso and Ashbrook did interviews on Cinescape On-Line on Thursday 25 and Monday 29 April.

In Saturday 27 April, BBV issued the McCoy video diary of his Vancouver work as *Bidding Adieu*, and the finished version of the TV Movie was delivered to both Fox and the BBC on Thursday 2 May. As the two broadcasters studied the finished programme, the publicity barrage continued. On Monday 6, America's TV Guide ran 'The New Who' by Mark Nollinger; this item introduced the 950-year-old hero to mainstream audiences, interviewed Segal and the stars and covered the fan phenomenon at the Gallifrey convention. A full-page advert announced 'Dr Who - The Sci-Fi Classic Comes to Fox!' and gave Roberts billing over McGann. The title star did more syndicated interviews and chatted on *America On-Line* on Monday 6. In his internet interview, Segal discussed how he had to fight for the project, and hoped fans would accept the film as a continuation of the series rather than an outcast like the Peter Cushing movies of the 1960s had become.

The first major press screening took place on Wednesday 8 May at the Director's Guild of America in Los Angeles, with Segal, McGann and Ashbrook present. Back in England though, the scheduling of the film to start at a pre-watershed 8.30pm was causing problems with the video release. On Thursday 9, the British Board of Film Classification agreed to pass the film uncensored with a '15' rating, but this would make it unsuitable for pre-watershed broadcast. As such, there was a delay on clearances for the video release which was scheduled for Wednesday 15 May, the day after the American network transmission. At the BBC's request, Sax re-edited the film to meet the BBFC's guidelines for a '12' certificate. The cuts included various elements of the gunbatle showing Lee's friends being shot, gunfire bouncing off the TARDIS, some of the final convulsions of the Seventh Doctor, the Master killing Miranda (where the sound was muted) and Chang Lee's neck snapping.

On Friday 10 May, *Doctor Who* was covered in the syndicated Turner Entertainment Report and Sci-Fi Channel's Sci-Fi Biz, followed the next evening by *Entertainment Tonight*. Over the weekend, there was a flurry of coverage in listing magazines and Sunday preview papers across North America.

Doctor Who was premiered on Sunday 12 May

by City TV in Vancouver at 9pm and by CITV in Edmonton, Alberta at 10pm - two days in advance of the main networked screening on Fox. Two preview screenings were held for the film at BAFTA in Piccadilly on the evening of Monday 13 May. First came a champagne reception at 6.30pm with invited guests and BBC Executives as well as McCoy. This was followed by a second screening for the fans who had been



able to win tickets via a variety of competitions; a camera crew from Sci-Fi Channel was present to record interviews with those present and get before and after reactions. The edited version of the movie was shown; also changed from the American version was that the commercial breaks cross-faded and the caption "Based on the original series broadcast on the BBC" was removed. The same day, Canadian stations such as ASN in Atlantic Canada and CHEK in Victoria broadcast the film.

The main North American networking took place on Fox at 8pm Eastern Standard Time on Tuesday 14 May. Press reaction was good. The Hollywood Reporter referred to it as "one of the kickest broadcasts to hit the small screen this sweeps season" while *The New York Post* declared "It manages to pull off action, wit, irony, comedy, suspense, special effects and wordplay at gomp and still feel thoughtful". However, the film did not perform strongly enough in the ratings for Fox. 8.3 million people tuned in giving Fox a nine percent share; Segal knew that Fox would want a 15 percent rating to order a series

since *The X-Files* scored 18 percent and the previous week's *Tuesday*

Night Movie, *Tornado*, had rated 16 percent. Unfortunately

the movie had gone out against strong competition. ABC's lineup included an episode of the hit sitcom *Roseanne* entitled *Heart & Soul* in which *Roseanne's* husband Dan had a heart attack; the popular *Home Improvement* was also scheduled on ABC. Likewise the NBC schedule was a strong one, including 3rd Rock from the Sun and *Frasier*, while CBS' *Tuesday Movie* - *The Stepford Husbands* - scored 11 percent. The pilot ranked 75th out of the top 100 shows of the week. Segal felt that the advertising for the movie had failed to attract enough female viewers.

With the video delayed, Wednesday 15 was still the official release date of Russell's *Doctor Who* - *The Novel of the Film* and *Doctor Who - The Script of the Film* by Matthews Jacobs; both these BBC Worldwide books had photographic covers, with the script book based on the final version of the shooting script (which still had some difference to the edited film). Also released was





Marvel UK's *The Doctor Who Movie Special* which summarised the plot with lots of photographs and some basic background material.

Eventually, on Monday 20 May, the BBFC classified the recut film with a '12' certificate after one minute six seconds of material had been removed. In the meantime, BBC Worldwide had the covers reprinted with the new certification, ready to issue to the shops for Wednesday 22. Such was the fervour for the tape that some branches of HMV arranged midnight openings for eager fans; Sax found himself doing a signing at one such session at the Trocadero in London. Purchasers from WH Smith also received some postcards from the movie, while a glow-in-the-dark cover was available from Woolworths.

The anticipation for the film was marred by the news on Monday 20 that Jon Pertwee had died in his sleep while in America. Both Segal and director Kevin Davies contacted Yentob's office and suggested that the scheduled broadcast of the new movie could be dedicated to the actor's memory.

The British listings magazines on Tuesday 21 May gave heavy coverage to Doctor Who, which featured on the covers of both the Radio Times and TV Times. The Radio Times included a free insert, 'Doctor Who: Return of the Time Lord', with its weekly issue, which had another set report from Alison Graham, a competition and a rundown of the Doctors and monsters compiled by Nick Griffiths and Gary Russell. Furthermore, the magazine nominated the show

While performing well in the UK, the Doctor and Grace's exploits fared badly in the USA, scheduled against some very strong competition.

as one of 'This Week's Choices' (with a colour photo of the Doctor by the TARDIS console), and carried a special readers' offer to buy record bags, watches, T-shirts, baseball caps, videotapes, postcards and posters from the movie. What's On TV and TV and Sottillir Weekly also carried promotional features. The following week, the Radio Times introduced a new Sci-Fi Page – the brainchild of features editor Sue Robinson; this included a weekly Doctor Who comic strip featuring the Eighth Doctor, written by Gary Russell and drawn by Lee Sullivan. The first edition of Sci-Fi Page also had positive comments of feedback from fandom.

Appended with a caption in memory of Jon Pertwee, the BBC1 broadcast of the film on Monday 27 May (a sunny Bank Holiday Monday) fared better than its American transmission a fortnight earlier. The show ranked as the 15th most watched programme of the week placing it in the BBC's Top Ten. The competition on ITV had been the game show *Take Your Pick* and the popular period drama *Bramwell*, and Doctor Who had out-performed them both, knocking a couple of million of *Bramwell*'s usual ratings. However, the BBC's expectations for the film had been around 12 million – and 'only' just over nine million had tuned in.

John Nathan-Turner featured on Radio 4's *Today* programme the following morning, commenting that although he liked the movie it had spent too long on the regeneration and not shown enough of the new Doctor. The programme went down well with *The Daily Express*, *The Daily Mirror* and *The Sun*, while *The Daily Mail*, *The Daily Telegraph* and *The Guardian* disliked it. *The Times* and *The Independent* were both enthusiastic about McGann but did not like the film itself. Comments about the show on BBC1's *Points of View* on Wednesday 29 May were 60% in favour, and BBC Worldwide indicated that it was optimistic about a series.

Two years after he had finished work on the project, John Leekley attempted to claim a credit on the broadcast version of the Doctor Who TV Movie via an appeal to the Writer's Guild of America; the claim was not upheld as Leekley's development work was deemed to be an insignificant part of the finished programme.

The Radio Times was praised for its coverage by Paul Mount in its Letters page on Thursday 6 June, while Colin Shelbourne said it would not be proper Doctor Who until it was on at 5.15pm on Saturdays. The main correspondence appeared the following week, with missives split almost equally in favour and against the co-production. Georgina Scott saw the Doctor as being a sex symbol, Andrew Ibbotson pointed out that Skaro had been destroyed in *Remembrance of the Daleks* and other readers accused the production of selling out to the Americans.

Subsequently, Doctor Who returned to television limbo. On Thursday 6 June, former Doctor Who writers Pip and Jane Baker wrote to Segal offering their services for any prospective series; Segal replied on Tuesday 25 saying that it seemed unlikely a series would emerge, but if it did he would love to resurrect the Bakers' creation, the Rani. Also on Thursday 6, ITV Teletext confirmed that there were no plans for a series – although UK Gold Goldtext reported a 17-part series was in discussion on Wednesday 12. The truth of the matter was that during June Fox had decided to pass on Doctor Who and the studio space which had been provisionally booked for July would not be needed. Instead, the network decided to commission a third season of another SF series, *Sliders*. On Friday 26 July, *The Daily Mirror* ran a story in which it was indicated that the BBC had 'pulled the plug' on Doctor Who...

Merchandise which tied in with the movie in 1996 included a poster of the Seventh and Eighth Doctors from *Slowdazzle* – some of which were signed by McGann – while the Radio Times ran its own poster offer. The BBC also issued a baseball cap with the seal of Rassilon in tie in with the movie. MBI produced figures of the Eighth Doctor, Grace, Chang Lee and the Master for its collector's chess set. The film appeared in Japan as a Fox DVD entitled *Doctor Who The Motion Picture* and was issued on laser disc in China by Kuray.

The movie was sold around the world, debuting on ABC in Australia on Sunday 7 July (and repeated on Wednesday 15 January 1997). TVNZ in New Zealand screened the uncut American version on Wednesday 30 October. Film Net in Poland purchased it for fifteen screenings by October 1997, and ERT in Greece also bought the programme for one screening. Doctor Who was also made available to the Merchant Navy and Singapore Air, as well as being licensed for 99 screenings by British Airways on their flights between July and September 1996. During November, Fox announced that Doctor Who was to be rerun in North America at 8pm on Tuesday 31 December although it was stressed that no series was being developed since there had been a change in programming regime. In the event, the film was pulled from the schedules late in the day, replaced by *Rerun of the Nerdz IV: Nerdz in Love*.

At the BAFTA launch, BBC Worldwide asked Gary Russell to develop an abridged form of his novelisation which could be issued as a talking book; Russell delivered this on Tuesday 17 September. McGann recorded this at the

PROMOTION SCI-FI BUZZ SPECIAL

A 20-minute documentary, *The Making of Doctor Who – The Movie*, was made by the Sci-Fi Channel for its Sci-Fi Buzz strand of programming. The programme used interviews with Paul McGann, Sylvester McCoy, Geoffrey Sax, Philip Segal, Daphne Ashbrook and Eric Roberts from the Electronic Press Kit, alongside interviews shot at the BAFTA launch where they recorded comments from Alan Yentob, Sue Kerr (Senior Producer, BBC Worldwide), Kevin Davies (Director: More Than 30 Years in the TARDIS), Mark Ayres (Composer, Incidental Music for Series), Andrew N. Eaton (Doctor Who Appreciation Society), John Nathan-Turner, Gary Gillatt (Editor: DWM) and Gary Russell. Generally, those at the preview were interviewed before and after the screening to compare their expectations with their reception; Eaton was highly impressed with the film while Nathan-Turner welcomed the progression and envied the project's budget. The programme ran to 19' 45" and was first broadcast on Sci-Fi Channel at noon on Saturday 25 May 1996 – two days before the BBC1 premiere; it was then repeated a dozen times through to November 1996.

studios of Joe & Co on Dean Street in London on Tuesday 12 November. The book about unmade Doctor Who movie scripts by Jean-Marc Lofficier finally appeared from Virgin Publishing as *The Ninth Doctor* in January 1997 with a cover painting from Colin Howard. As well as the outlines for the abortive cinema projects, the author also included material on *The Dark Dimension* (supplied by Virgin) and the abandoned TV Movie scripts by John Leekley and Robert DeLaurentis (which the authors now referred to as *Fathers and Brothers and The Time of My Life* respectively). The *Inheritors of Time* had been omitted as being beyond the scope of the book.

In June 1997, BBC Worldwide issued the talking book of the TV Movie, while a book of 16 postcards from the film appeared from BBC Publishing the same month. The music score was pressed as a promotional CD entitled *Doctor Who by the Super Tracks Music Group* in July 1997, but nevertheless received a wide circulation.

During 1997, the film showed up in France on France 5 as *Le Seigneur Du Temps* (ie *The Time Lord*) on Tuesday 18 March. Universal's option on further Doctor Who expired at the end of 1997 without the studio renewing the BBC's licence. The cut version of the film was shown on UK Gold on Saturday 7 February 1998 and has been repeated several times. BBC Choice also included it as part of its celebratory season *The Take 35 Years of Doctor Who* on Sunday 22 November (where some listings billed it as *The Enemy Within*). The pilot also debuted on BBC Prime on Sunday 2 May 1999. In September 1999 when a

Doctor Who theme night was planned for BBC2 by a team in BBC Manchester, producer Mike Wadding liked the idea of being able to transmit an uncut version of the movie in a late night slot. The broadcast rounded off the evening on Saturday 13 November, with only a very small audience in the graveyard slot.

In 1998, Gary Russell started work on a book about the making of the TV Movie in conjunction with Philip Segal. Originally this was to be published by Virgin Books, but eventually emerged as *Doctor Who: Regeneration*

from HarperCollins in October 2000. In America, Sci-Fi Channel picked up the screening option, airing it on Sunday 15 July 2001, and it was screened on the UK Sci-Fi Channel from Saturday 2 November 2002.

At the start of 2001, it was decided to release the TV Movie on DVD. When the disc appeared that August, it also featured elements of the EPK, isolated music tracks (including the previously unreleased *In a Dream*), a photo gallery, BBC and Fox trailers, and alternate

takes from the director's cut. A new interview with Philip Segal was recorded by Keith Barnfather at the *The Twelfth Regeneration of Galfrey One* in Los Angeles over the weekend of 23 to 25 February while Geoffrey Sax recorded a commentary on 8 March. By now, the BBFC had relaxed its stance on various acts of violence, and passed the film uncut with a '12' certificate on Monday 3 September 2001.

#83705 Doctor Who

CAST

Paul McGann *The Doctor*® and Eric Roberts *The Master*/Bruce® with Daphne Ashbrook *Dr Grace Holloway*®, Sylvester McCoy *The Old Doctor*®, Yee Jee Tso *Chang Lee*®, John Novak *Sollinger*®, Michael David Simms *Dr Swift*® and Catherine Lough Wheeler, Delores Drake *Curtis*, William Sasko *Pete*, Jeremy Radick *Gareth*, Eliza Roberts *Miranda*, Bill Croft *Motorcycle Policeman*, Dave Hurbtise *Professor Wagg*, Joel Wirkkunen *Ted*, Dee Jay Jackson *Security Guard*, Gordon Tipler *The Old Master*, Mi-Jung Lee *News Anchor*, Joanna Piros *News Anchor*.
* Not credited with specific role on screen

EXTRAS

Geoffrey Sax *Dalek Voices*; Dean Choe, Michael Ching *Lee's Friends*; Lloyd Adams *Chase Car Driver*; Daryl Qun, Byron Lawson, Paul Wu, Johnny Mah *Chinese Gongsisters*; Ron James, Danny Groseclose *Drivers*; Karina Sax *Audience Member*; Ron James *Motorcycle Cop*; Ron James *Cop in Car at ITAR*; Bill Stewart *Stunt Cop*; Mike Langlois *Stunt Double for The Old Doctor*; Charles Andre, Jamie Jones *Stunt Double for The Doctor*; Dawn Stouffer *Stunt Double for Dr Grace*; Michael Crestjo *Stunt Double for Chang Lee*; Fred Perron *Stunt Double for The Master*; Alex Green, Charles Andre, Jacob Ripp, David Jacox *Stunt Drivers*.

CREDITS

Edited by Patrick Lussier. Production Designer Richard Hudolin. Director of Photography Glen MacPherson, CSC. Music by John Debney. Additional Music by John Sponsler and Louis Febre (credited as Louis Serbe). Executive Producer Alex Beaton. Executive Producer Philip David Segal. Produced by Peter V Ware. Based on the original series broadcast on the BBC®. Written by Matthew Jacobs. Directed by Geoffrey Sax. Executive Producer for the BBC Jo Wright. Visual Effects Producer Tony Dow. Co-Producer Matthew Jacobs. Production Manager Fran Rosati. First Assistant Director Patrice Leung. Second Assistant Director David Klohn. Costing by Beth Hymson-Ayer, CSA. Casting by Trish Robinson (Vancouver). Extras Casting James Forsyth. United Kingdom Casting Consultants John & Ros Hubbard. Costume Designer Jori Woodman. Art Director Bridget McGuire. Property Master Dan Sissons. Set Decorator Cynthia Lewis. Construction Coordinator Derick MacLeod. Camera Operator Randal Platt. First Assistant Camera Greg Fox. Second Assistant Camera Nick Watson. Gaffer Drew Davidson. Special Effects Coordinator Gary Paller. Additional Editing by Daris Ellerman. Key Grip Dave Gordon. Make-Up Artist John Fowler. Hairstylist Julie McHaffie. Sound Mixer Gordon W Anderson. Location Manager Ed Nesling. Script Supervisor Jessica Clothier. Head Accountant Beverly Wiens. Head Pointer Barry Kootchin. Production Coordinator Sandra Palmer. Stunt Coordinators JJ McKaro, Fred Perron. Transportation Coordinator Dennis Houser. Driver Captain John Oliver. Visual Effects by Northwest Imaging & FX. Visual Effects Supervisor Eric Alba. Visual Effects Coordinator Marush Kushniruk. Sound Supervisor Jacqueline Cristiani. Still Photography Joe Lederer. Doane Gregory. First Aid/Craft Service Jim Rankin. Filmed on Location in British Columbia, Canada. Sincere Appreciation to the Motion Picture Studio Production. Technicians IATSE Local 891 Vancouver, Canada. Cameras by Clairmont. BBC Worldwide Ltd and MCA Television Limited © 1996. Distributed Through BBC Worldwide. Distributed Through Universal Television - An MCA Company.

* On US/Canadian transmission

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Drm	Rating (pos)	A App
Doctor Who	27 May 1996	8.30pm-9.55pm	84/39"	9.1M (9th)	-

REPEAT TRANSMISSION*

Episode	Transmitted	Time	Drm	Rating (pos)	A App
Doctor Who	13 November 1999	11.05pm-12.30pm	85/46"	1.4M (n/k)	75

* As part of Doctor Who Night on BBC2

Further Adventures

Audios

The George Lazenby of Doctor Who no longer, Paul McGann dusted down his frock coat and fright wig in the summer of 2000 to do battle with the forces of evil once more, but this time on audio. As Dave Owen discovers, Doctor One-Shot had a lot more to give ...

With his audio adventures outnumbering his television engagements by at least ten to one, Paul McGann's tenure as the Doctor is more defined by his Big Finish appearances than any of his predecessors, with Bristol's Christchurch Studios being, to McGann, what BBC Television Centre was to his forebears. This subsequent aural emphasis was hinted at by his televised debut, where his voice is heard a good half hour before he is seen. The first clues that this self-confessed "George Lazenby of Doctor Who" might come in from the cold came when, after reading the talking book of the novel of the film (one feels the word 'begat' belongs in this sentence), he was persuaded to return, in 1998, to read the *Earth and Beyond* anthology. Stephen Cole of BBC Worldwide commented on how engaged McGann had appeared with the Doctor's character at the recording, which made the absence of any ongoing series all the more poignant. Any lingering doubts about the actor's attitude to the part were dispelled when, in 2000, Big Finish Productions

himself to everyone around him at his credibility's expense, it's much richer to see him pass himself off as a spy from the Zeppelin corporation to avoid awkward questions. He's more open with new companion Charley Pollard because he senses she wants to explore as much as he does, but instead of loudly proclaiming that he has two hearts, he quietly namedrops Lenin and brags about having played Tiddlywinks with the Tsarina. With only a few mute guards, a wacky professor, and a hospital administrator from *The X-Files*, the TV Movie lacks any commanding authority figures. By contrast, here is Gareth Thomas as Lord Tamworth, who

the film *Alien* had begun with half an hour of its ship's crew preparing to embark, it would have turned out not too unlike *Sword of Orion*. *Alien* had sequels, of course, and this underlying back story, of a *Blade Runner*-like android rebellion is too interesting not to return to. We're still waiting ...

The *Stones of Venice* is a complete contrast to its predecessor. Whereas every, bleep, click, and clang aboard the *Vanguard* screamed "We're in the future!", this twenty-third century Venice might as well be the thirteenth – with only the fact that the city is finally about to succumb to the waves necessitating its future setting. Oddly, considering that

writer Paul Magrs takes *The Stones of Venice* away from Doctor Who norms with his sense of magic (when Curator Churchill observes "It's like a dream", the Doctor replies that "Most things are, in my experience"), he is easily the most loyal to the TV Movie, with the Doctor being able to instantly read people's innermost secrets and destinies, having only just met them. What might have been merely an elegantly executed piece of whimsy is given substance by Michael Sheard's Count Orsino –



RETURN OF THE mack

announced his services had been secured, for a block of four serials.

After television, books, and comic strips, this was yet another launch for this Doctor, with yet another new companion, but unlike those other ventures, this one had the benefit of four years of collective expression of the Eighth Doctor's essence. The Doctor Who creative community had somehow achieved a consensus of what this Doctor was like, and what he did and didn't do, that was slightly at odds with Philip Segal and Matthew Jacobs' vision for their film. By retaining his propensity for joyfully breathless exposition, yet discarding his overly human leanings, they had arrived at a Doctor who was consistent with the TV Movie as well as the TV series. One, in fact, that at the outset of *Storm Warning* felt very much like an old friend ...

Storm Warning is a far smarter choice to launch the season than the originally-planned *The Stones of Venice*. Ironically, for an aeronautical adventure, it's much more grounded in reality, with the hook of a real historical event – the disastrous maiden voyage of British airship *R101* – to guarantee attention. After a film in which the Doctor introduces

utterly steals the show, was the sheer gusto of his port-swilling, cigar-smoking, order-barking socialist aristocrat; that he never goes over the top is testament to his perfect casting. A character like Tamworth can only be achieved in an Earth-based story, and one feels that space adventures are harder work for everyone involved. Even the Doctor seems to flourish better on Earth than in space, as *Sword of Orion* shows.

Maybe it's because this space thriller is the product of Nick Briggs, whose finest contributions to Big Finish are his Doctorless Dalek series. So with a Doctor here whose sole concession to English eccentricity is a fondness for tea, the story has to take the lead. After an interminable start, it does so, and improves with each repeat listening. True to its inspiration (just about every televised Cybermen story) it emphasises the horror of the Cybermen's parasitic survivalism – rather than being poised to invade, they are merely biding their time, waiting for victims to come to them. If

quite the scariest character he has ever played, and light years from simpering Laurence Scarman.

Finally in this first batch comes the record-breaking long *Minuet in Hell*, offering a truly bizarre mix of ingredients – a hostess club, a vampire hunter, a mind transference machine, a new-born US state, a British journalist, and a Brigadier whose trimfone has been superseded by a laptop and modem. For all that, it's far from muddled and is a lively, enjoyable adventure. Purists might dispute the story's setting in modern-day USA, when occultists and knocking shops might be more unsurprisingly found within our own shores, but it adds a lot of colour, and listeners would otherwise have been denied Robert Jezek with his accent switch set to 'West', as charismatic Brigham Elisha Dashwood II, envisageable only as *The Fast Show*'s Ed Winchester.

Reportedly, there was quite a scramble to assemble scripts for this first Eighth Doctor season, and with *Sword of Orion* and *Minuet in Hell*

having previously been produced as amateur tape productions, and *The Stones of Venice* having been originally slated for another Doctor, only *Storm Warning* can be said to have been conceived with its leading man in mind; it's certainly the one in which he has most room to breathe and be himself. Yet the four stories are a good, diverse bunch, and their success can clearly be seen as an influence on the next batch. This Doctor works



best on Earth, preferably in the past, or at least in a setting steeped in history. Charley's paradoxical existence is worth exploring, but there are better ways of doing so than with a time-sensitive Pterodactyl who only appears and the beginning and end of stories. And with four stories released monthly – as close to a 'season' as makes no odds – Big Finish could afford to emphasise an umbrella theme. For the second season, he would be back, and yes, it really would be about Time ...

Except for the first story, that is. Appearing a year after the first season, Mark Gatiss' *Invaders From Mors* takes the Doctor to the US again, in an audio drama about an audio drama, giving scope for some of the most remarkable sound engineering in the range as the authentic style of 1930s steam radio is brought back to life. It's the most overtly comedic of McGann's outings, evoking memories of *Star Trek's A Piece of the Action*, as the Doctor assumes the persona of a period gumshoe detective. The cast, including *Spaced's* Simon Pegg and Jessica Stevenson, embrace their roles with expected gusto, but the story doesn't remain interesting for as long as it should after the style has been established.

The Chimes of Midnight is almost certainly the most perfect script so far provided for the Eighth Doctor and Charley. The setting, downstairs in an Edwardian household on Christmas Eve, spawns characters that Charley can identify with, and even though he has few opportunities to smile or demonstrate his lust for life, this timewarped Cluedo situation gives the Eighth Doctor every chance to shine. The actual mechanics of the threat are gibberish, but that doesn't matter one iota when the atmosphere, the magic, the terror are so perfect. Robert Shearman writes effortless-sounding dialogue with an exquisite rhythm, especially as the servants speak in turn as if they were being operated by the same puppeteer.

Although *The Chimes of Midnight* ups the ante for Charley, as she seriously contemplates the wider

consequences of her being pulled from her fate aboard the *R101*, it's only with *Seasons of Fear* that the linking theme gains momentum. Beginning with Charley's postponed liaison in Singapore, and ending with a cliffhanger appearance of Sentriss, the never-person adopting her form, it's sewn in to the structure of the stories around it. The Doctor sparkles here, leaping across the centuries in a duel with his immortal opponent, Grayle. He's

nearly as self-proclaiming as his on-screen version, with an unself-conscious "I'm the Doctor!", and when Lucy Martin starts to comment on the TARDIS' interior with "It's ...", he merely confidently counters "Obviously!". Another return to his previous self is the use of natural-sounding first-person narration throughout.

By contrast to the roving vigours of *Seasons of Fear*, *Embrace the Darkness* proves that it's grim up in space. Not only is its setting – a lonely scientific base – innately joyless, but the personnel's reaction to having their eyesight removed, along with significant portions of their minds, is as far from stoical as one could imagine. Oddly, of the two audio-friendly concepts at the story's core, it's the unreasonable reasoning machine ROSM that is more memorable than the sanity-sapping fall of night. There is little to explicitly tie in this production with the ongoing Charley theme, and it would have worked just as well with, say, the Fifth Doctor and Nyssa.

The Time of the Daleks requires a few listens to fully appreciate, but that's relatively little effort compared with the poor Daleks themselves, trapped, as they are, in a time loop. It's interesting to compare the way that author Justin Richards handles such a loop, compared with Robert Shearman. In his *The Chimes of Midnight*, the loop is a secondary enabler to the situation, whereas here it is the driver of the piece, with other characters and situations serving it. Charley becomes more and more significant now, her paradoxical nature making her spew forth particles which make time machines work. Like a good cryptic crossword, this story isn't for everyone, but it's very satisfying to solve.

For all the comfy familiarity of the TV companions that Big Finish have inherited, they have all been utterly outshone by the original ones created for the audios. With Charley, it really shouldn't work – she and the Doctor sound as confident as one another, and she's far posher than him. The self-styled "Edwardian Adventureess" has so much in common with her new ward – a passion for life, an urge to travel, a disrespect for rules, that it's a wonder they ever exchange anything more than agreement. Yet Charley's youthful expectation (you can hear, in her voice, that just a few years previously she regularly said "But Daddy, pleeeeeease!") works to counter the Doctor's lackadaisical acceptance of things. She indignantly coughs and splutters over that which she finds unacceptable – difficult space plumbing, being drugged and made to impersonate a dead countess, not being waited on hand and foot – whereas the Doctor, by contrast, takes in everything around him, admiring wonders but never baulking at adversity as she does. But she's not just a moaner, like Tegan, because when she complains it's very tongue in cheek, and she always sounds like she's just enjoyed two glasses of very good champagne.

'THIS DOCTOR WORKS BEST ON EARTH, PREFERABLY IN THE PAST, OR AT LEAST IN A SETTING WHICH IS STEEPED IN HISTORY...'



SAY YOU'LL BE THERE

Orson Welles and Shakespeare join the Cybemen, Daleks and Nimon in the Eighth Doctor's audio exploits so far ...

SHARD

Written by Douglas Adams
Set: Between The TV Movie and Storm Warning
The Doctor collects President Romana from Gallifrey to pick up some unfinished business in Cambridge, 1979

STORM WARNING

Written by Alan Barnes
Charlotte Elspeth Pollard stows away aboard the airship R101, but starts a journey far longer than the one she was supposed to make ...

SWORD OF ORION

Written by Nicholas Briggs
Salvage spaceship Vanguard encounters a drifting vessel with a deadly silver cargo

THE STONES OF VENICE

Written by Paul Magrs
Duke Orcino of Venice has a curse placed on him by the lover he gambled away, and now the whole city shares his misfortune

MINUET IN HELL

Written by Alan W Lear and Gary Russell



A curly-haired man in a green frock coat wakes up in a mental institution – his name is Gideon Crane, and he has never heard of the Doctor

Halloween 1938 sees New York City about to be invaded by aliens both imaginary and real, as the Doctor goes undercover

INUDERS FROM MARS

Written by Mark Gatiss

THE CHIMES OF MIDNIGHT

Written by Robert Shearman

Time is playing cruel tricks in an Edwardian pantry. Why does someone die every time the clock chimes? And why won't they stay dead?

SEASONS OF FEAR

Written by Paul Cornell and Caroline Symcox
Jumping across the centuries, the Doctor and Charley battle with the immortal Sebastian Grayle, a man with more than one grudge against the Doctor

EMBRACE THE DARKNESS

Written by Nicholas Briggs
In the Cimmerian System, an exploring party finds darkness descending, while a bureaucratic robot is impossible to argue with

THE TIME OF THE ORLEANS

Written by Justin Richards
Knowledge of Shakespeare is disappearing from the memories of everyone in Britain in the near future. So it's lucky that the Daleks are his greatest fans ...

NEVERLAND

Written by Alan Barnes
President Romana catches up with the Doctor again, just in time to try to repair the torn and broken web of time ...

She richly deserved a story to herself ...

Neverland has to resolve the mess that's been made of history due to Charley's survival and her subsequent exploits. The focus changes from stories in which the Doctor and Charley take part, to a story all about the Doctor and Charley. There's a mountain of portentous dialogue, but then all but one of the cast are (or have been) Time Lords, and when you boil it all down, you get a very simple dilemma for the Doctor – risk the universe, or lose the person you love most in it. At the conclusion, as a space station full of Anti-Time detonates inside the TARDIS, infusing the Doctor, and transforming him into Zagreus, one is reminded that only now, with this Doctor, can one be left on a real cliffhanger ...

While listeners wait for resolution in Zagreus, BBC's Shodo offers a pleasant diversion, with intelligent dramatic glue ensuring that it is no mere remake of the abandoned 1979 television original, and contradicts nothing that has gone before. With the Doctor arriving alone to pick up Romana,



Arnold provides a valves-and-transformers version of the main theme which would sound just right over the Hartnell title sequence, and matches the TARDIS control room that Charley considers so

reappearance in *Sword of Orion*, and funeral organs mean that *Neverland* follows in the Time Lord tradition of *The Wor Gones* and *The Deadly Assassin*.

So, after all that, who is the Eighth Doctor? Well, he's the youngest by a long way. Yes, even younger than the Fifth. Paul McGann may have been older than Peter Davison was when taking up the role, but he's playing it far younger. Davison looked 30, but his slightly dusty, academic, upper-middle-class performance could have come from a 60-year-old, whereas McGann, especially on audio, has the vocabulary of a more junior, socially mobile man. Rather than being weighed down with fond verbiage, he communicates with the sing-song intonation of the youthful – like the way he sings "Bye-bye" on two notes when bidding farewell to the Vortisaur. He wenders if the cult of Estalla are "into" human sacrifice, and exclaims "Hey – bats – great!", unselfconsciously. None of his predecessors ever sound so informal or contemporary. Are these manifestations of the semi-humanity flaunted in the TV Movie? To an extent. But the important difference between the TV and CD Eighth Doctors is how they interact with their companions.

He catches a guilt-free kiss or two from Grace Holloway as if they were a couple at a party who know it won't go too far as they have to go back to their spouses later. He saves her life using technology. There's no real commitment or depth. But when, in *Neverland*, he tells Charley he loves her, it's an expression of the Platonic Ideal, and he is prepared to do anything to save her. That's a far nobler love, closer to the way he felt about Susan.

This audio range has enriched the Eighth Doctor, drawing on his transatlantic debut, yet showing a healthy respect for all that preceded it. Here is a developing, living character and series. Long may it last.

PAUL MCGANN MAY HAVE BEEN OLDER THAN PETER DAVISON WHEN TAKING ON THE ROLE, BUT HE PLAYS IT YOUNGER

it's persistent set before *Storm Warning*. Resolving a consistent Eighth Doctor timeline is in some ways very easy, since all the CDs take place in release order, as do all the books. Yet with *The Eighth Doctor* nailed fast to the end of the TV Movie, this implies that *Storm Warning* comes after all the books. In *Shodo*, the Eighth Doctor is recognisably himself in the new prologue, but becomes a little more generic as he follows the path meant for his fourth incarnation.

After the occasionally-cloying and very generic strings of the TV Movie, the Eighth Doctor has had a more distinctive musical accompaniment since transferring to audio. James Bond composer David

retro and gothic in *The Stones of Venice*. It isn't done justice by the all-too-brief motif bookcasing the episodes themselves, and the full version on *Music from the Eighth Doctor Audio Adventures* is far more satisfying. Standing out from the incidental scores are Russell Stone's contributions to *The Stones of Venice* – ethereal and sensitive – and *The Chimes of Midnight*, where he is responsible for much of the serial's terror and the emotional backdrop for tragic Edith's decision to live. Also memorable are Alastair Lock's authentic radio melodrama stings in *Inuders from Mars*, and Nick Briggs' uncanny ability to assimilate Doctor Who's television scores, as echoing bugles presage the Cybermen's

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Further Adventures Books

Goodbye Sam, hello Fitz. Goodbye Gallifrey, hello amnesia. Goodbye continuity, hello Lawrence Miles! Matt Michael offers a brief guide to the long and tangled life of the Eighth Doctor in print ...

W e Doctor Who fans have always tended to think that things were better in the old days. It's as true now, with the novels, as it was when the show was still on TV. The problem with the BBC's Eighth Doctor Books is the *New Adventures*; that is to say, the biggest complaint many fans had with the books at the outset was that they failed to match the consistency and quality of Virgin's Seventh Doctor novels. In part, this is understandable: Virgin built up six years of experience in publishing original Doctor Who fiction, and by the end of their run the NAs were generally acknowledged as being at the forefront of "science fiction/TV tie-in" publishing. This was exacerbated by the fact that the final *New Adventure*, and the first original novel to feature the Eighth Doctor – Lance Parkin's *The Dying Days* – built up a near-legendary status among fans because it was so difficult to get hold of. But although *The Dying Days* is a great adventure

continuity that is entirely separate from the NAs. Neither a bold re-launch nor a clear continuation, the early EDAs take place in a frothy in-between world where NA references sneak in sheepishly, and no-one quite has the courage to draw a line under the past and move on.

This approach is typified by the first BBC novel, 'Terrance Dicks' *The Eight Doctors*. The BBC can hardly be blamed for turning to Doctor Who's safest pair of hands to helm their first original novel – after all, Virgin did much the same when they were starting their range – but in retrospect the decision seems questionable. When Virgin invited Dicks to pen *Exodus*, they were in the position of having to convince fans to accept the idea that Doctor Who could continue in print. The BBC had no such need. It was unlikely that Virgin's readership would stop buying the books, and the suggestion that new readers would find a novel that revisited every era of the show a good jump-on point is laughable.

Rather than re-stating the basics, or defining a new approach, *The Eight Doctors* is a messy continuity-fest that botches the introduction of the Eighth Doctor by having him lose his memory – and personality – for the

takes the Eighth Doctor back to his birthplace and gives him an adventure where he can demonstrate all of his strengths and weaknesses. Even Sam gets a good slice of the action. *Gnomic*, likewise, plays to this Doctor's strengths. The plot is similar to that of *Blood Heat*, but the Eighth Doctor's actions are in strong contrast to his predecessor's: while the Machiavellian Seventh Doctor wiped out the Silurian universe, the Eighth is appalled when Jo Grant eliminates the peaceful Tractites to save humanity's timeline.

These two novels give a clear illustration of how the Eighth Doctor was characterised in the best of the early EDAs. While his predecessor was manipulative, secretive and plotting, the Eighth Doctor wears his heart on his sleeve. He improvises rather than plans and rarely thinks ahead. He seems unwilling to make decisions on ethically complex subjects, preferring to muddle through. In the right hands, he works very well. Orman and Blum, Parkin and Leonard get him spot on; impulsive, passionate and with a short attention span, stumbling into danger and improvising his way out again. However, in many of the early books he is somewhat bland and faceless. Because of his youth and energy, some authors mistook him for a clone of the Fifth Doctor. However, whereas that Doctor is passive and unsure of his abilities – an old man trapped in a young man's body – the Eighth Doctor is quite the opposite. He seems blissfully unaware of his effect on others, and rushes headlong into any situation. Samantha Jones, again when used

Hallo Spaceboy

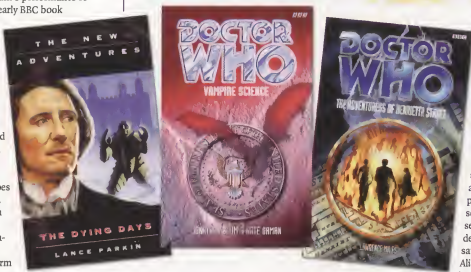
story, it isn't really any better than *Vampire Science* or *Alien Bodies*. Its chief selling point is Parkin's characterisation of the new Doctor, which captured the essence of Paul McGann's performance so perfectly. Had it been an early BBC book rather than Virgin's swansong, it would perhaps rate somewhat less highly.

However, in another sense the early EDAs refused to learn from Virgin's example: rather than taking the TARDIS into previously unexplored realms of space and time, the BBC produced a slew of novels that pitted the Doctor against familiar foes in very ordinary locations. This play-it-safe approach contrasted unfavourably with Virgin's experimentation, and the deliberate decision to "neither confirm nor deny" Virgin continuity also ranked: either the EDAs were going to strike out on their own, or they were going to build on the Virgin legacy. This indecision even extended to how the books were going to work, with early reports suggesting that there might not even be a regular companion to link the novels together. The lack of direction given by the first editor of the books meant that Kate Orman and Jonathan Blum, for example, clearly intend for *Vampire Science* to be happening in the Virgin universe. Lawrence Miles, on the other hand, believes that the EDAs occur in a

duration (lest we forget, it's supposed to happen directly after the TV Movie – to have amnesia once in a day may be considered unfortunate. For it to happen twice is surely careless). It also serves as the worst introduction for any companion ever. Poor, lambasted, paper-thin Samantha Jones appears twice, briefly, before jumping aboard the TARDIS on a whim. She never recovered from this terrible start. The next couple of books are an improvement. *Vampire Science* is infinitely better: a book that has improved with time, it's a bold, brave novel that

well, is therefore a perfect companion for this Doctor; a sort of modern-day prototype for Charley Pollard. She is brave, principled and will follow the Doctor into any situation because she trusts him implicitly in a way that the Seventh Doctor's companions could not. The problem with Sam is that she, too, was often written as a bland, characterless, placard-waving cliché; the sort of handwagon-jumping, self-satisfied liberal it's easy to despise, and ruthlessly satirised by Lawrence Miles in *Alien Bodies*. The decision to have her "grow up" across

Longest Day, *Dreamstone Moon* and *Serling I* must, in part, have been motivated by fan dislike. The trouble is, "grown up" Sam, unlike grown up Ace, is no different from her teenage self, and her relationship with the Doctor no more adult than it was before. Tellingly, this unloved and ill-treated companion was written out of the EDAs at precisely the point when the range began to mature. The book that best captures the Doctor and Sam's relationship is *Serling I*, which, despite some trendy lesbianism, portrays their friendship and respect



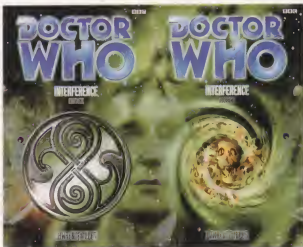
for each other in a convincing, intelligent manner.

Generally speaking, the early EDAs are aimless and meandering. Lacking direction, they see the Doctor and Sam drifting between re-matches with old villains – the Zygons, the Wirrn, the Daleks – and many random and unmemorable monsters. While this does make a change from the rather more intense *New Adventures*, few of these books are particularly inspiring. Some, such as *Kursaal* and *Optim Lock*, are genuinely good action-adventure stories. Others, particularly the two awful Dalek novels, are as bad as anything Doctor Who has ever produced. However, only one EDA published during this period actually seemed to lay the foundations for a new mythology that could be built on by successive authors, and that was Lawrence Miles' *Alien Bodies*. It's the story of an auction run by the mysterious Mr Qixoti, where a sentient TARDIS called Marie, an animated corpse, a non-corporeal entity and a Kroton bid for the Doctor's dead body to use as a weapon in a war. In itself, *Alien Bodies* is a cracking read, but it's of special note because Miles' ideas here – the walking TARDIS, the

Revolution Man, the Eighth Doctor – always trying to keep his hands clean – commits murder in order to avert a world war, something that rocks Sam's faith in him and sets him on a more proactive course. *Unnatural History* takes him back to San Francisco where he has to deal with the fallout from his first visit – a dangerous dimensional rift, a Faction Paradox agent, and the original, imperfect version of Sam. The theme of these books is that it's time for the Eighth Doctor to face up to his responsibilities: he's been footloose and fancy free for too long. Some of his actions – cloning the dead Fitz using alien technology to assuage his guilty conscience, forcing a Randomizer into Compassion against her will, and the destruction of Gallifrey – are as morally dubious as anything his predecessor did. It's no wonder that he later wants to forget this period of his life.

Interference, an epic, two-volume work that writes out Sam, writes in Compassion, paradoxically kills off the Third Doctor, and sets the Eighth Doctor on a collision course with the Time Lords, pays off *Alien Bodies* and begins an 'arc' that changes the

LAWRENCE MILES' 'INTERFERENCE' BEGINS AN ARC THAT CHANGES THE NATURE OF THE DOCTOR'S TRAVELS

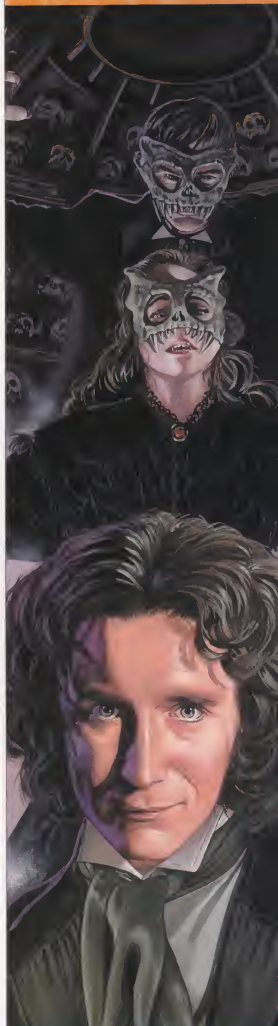


Celestis, Faction Paradox, Dark Sam, the Enemy – form the cornerstone for the whole future direction of the EDAs; the 'Carmel Masterplan' of the BBC Books. *Alien Bodies* invents a new mythology for the Eighth Doctor – Looms, the Dark Time and the Other are out. Bloddata, the War and Grandfather Paradox are in.

Phase Two of the BBC Books really begins with the introduction of Fitz Kreiner in *The Taint*. More ambiguous, less straightforwardly "good" than Sam, Fitz characterises the change in tone adopted by the EDAs. If Sam was supposedly the perfect companion for the Eighth Doctor, then Fitz is the perfect companion for the EDA readership. The right age (late twenties), the right sex (most fans being male), the right interests (old music, James Bond films, a bit of a geek all told), we can identify with Fitz in a way that we never could with Sam. That he's fallible, not suicidally brave, willing to take the piss, and certainly not completely trusting of the Doctor all help make Fitz a more rounded, interesting regular. His introduction is, likewise, perfectly judged: *The Taint* is a dark, disturbing book, deliberately more adult in tone and content than its predecessors in the range. It marks the moment when the Eighth Doctor's travels gain a sense of direction at last. Dangerous undercurrents run from *The Taint* through to *The Ancestor Cell*, the climax of this particular period. In

nature of the Doctor's travels. In subsequent novels, the Doctor lands in the middle of a conflict between the Time Lords and the Enemy (*The Taking of Planet 5*); loses the TARDIS but gains a new one in the shape of Compassion (*The Shadows of Avalon*); and, to prevent the War, destroys Gallifrey (*The Ancestor Cell*). The links between these books are much stronger than previously, with an ongoing story and genuine character development, particularly for Compassion. The most interesting regular since Roz Forrester, and the one who undergoes the most dramatic changes, Compassion begins as a reluctant time traveller,

mistrusting the Doctor, and having little interest in helping others. The *Interference* arc is as much about Compassion learning to be human – and, after her metamorphosis into a TARDIS, to be humane – as it is about the Time War. Her relationship with the Doctor, from uneasy acquaintance to exasperated companionship, and ultimately, to her outgrowing her need for him, forms the emotional core of these novels. They include some of the very best EDAs, from the darkly brilliant *The Banquo Legacy*, the series' finest Gothic horror since *The Taints of Weng-Chiang*, to the deliciously whimsical *The Blue Angel*, with its scenes of an alternate Doctor living in sitcom Suburbia next door to Iris Wildthyme. Unfortunately, the pay-off is that the EDAs became somewhat impenetrable to occasional readers, while fans expecting the more traditionally Who-ish tone of the earlier books were no doubt put off by the change in emphasis. Even those who appreciated the move towards the story-arc approach of modern telefantasy series such as *Buffy the Vampire Slayer* were often disappointed, because the ongoing story seemed to be made up as it went along. The *Interference* arc is to be praised because it showed that the comics were not the only medium in which you could have a long-term, epic story, however it highlights the dangers of leaving too much to the imagination of the individual writers: Lawrence Miles clearly had other ideas for how *Interference* should be developed (as his Benny New



WANNABE?

A quick guide to the Eighth Doctor's exploits on the printed page...

Continuity note: From the Eighth Doctor's point of view, all of these adventures occur after the TV *Maia*, with the BBC novels picking up immediately after the Doctor's departure from San Francisco. In *Vampire Science*, Sam makes reference to the Doctor dropping her off while he travelled alone for three years (he picked Sam up again a few hours after he left her). Presumably, this is where the Eighth Doctor's solo outings are supposed to be set. In *The Dying Days* the Doctor is much older than in *Lungharrow*, so it would seem it's meant to be set at some point in the Eighth Doctor's future, long after the BBC novels. Anyway...



THE EIGHT DOCTORS

Written by Terrance Dicks
Set during an Unearthly Child, *The War Games*, *The Damns*, *State of Decay*, *The Five Doctors*, *The Trial of a Time Lord* and between *Logan's Run* and the TV Movie.
The Doctor meets his past selves in an effort to regain his memories

BOUNTY

Written by Peter Anghelides
Sam's first trip with the Doctor sees the TARDIS arrive in the Seychelles (Earth and Beyond)

TOTEM

Written by Tara Samms
The Doctor settles in Mexico for a time to help a farmer's widow (More Short Trips)

MODEL TRAIN SET

Written by Jonathan Blum
The Doctor discovers his predecessor's train set (Short Trips)

RIP TIDE

Written by Louise Cooper
The Doctor investigates odd occurrences in a Cornish village (Tales novella)

VAMPIRE SCIENCE

Written by Jonathan Blum and Kate Orman
There are vampires, it's modern-day California, but it isn't Buffy

THE BODYSNATCHERS

Written by Mark Morris
The Zygons return in a tale that bases its form on *The Terrors of Wing-Ching*

GENOCIDE

Written by Paul Leonard
The Doctor, Sam and Jo Grant face the possibility of humanity's timeline being wiped out

WAR OF THE ORLEANS

Written by John Peel
The Daleks reveal that the events of *Desting and Resurrection* were a load of rubbish. Well, duh!

ALIEN BODIES

Written by Lawrence Miles
The Doctor and Sam attend an auction to bid for his corpse. Hence the title. Do you see?

THE PEOPLE'S TEMPLE

Written by Paul Leonard
The Doctor and Sam visit Stonehenge at the time of its construction (Short Trips)

DEAD TIME

Written by Andrew Miller
The Doctor and Sam arrive in a void (More Short Trips)

THE QUEEN OF ERAS

Written by Trevor Baxendale
The Doctor becomes an unwilling bridegroom (Short Trips and Side Steps)

HUSARIAL

Written by Peter Anghelides
Werewolves attack a pleasure planet. Twice

OPTION LOCK

Written by Justin Richards
An alien intelligence threatens to provoke a nuclear war

LONGEST DAY

Written by Michael Collier
The Doctor loses Sam during a battle against the vicious Kusks

LEGACY OF THE ORLEANS

Written by John Peel
Or, *Whatever Else Happened to Susan?*
She got worse, apparently

DREAMSTONE MOON

Written by Paul Leonard
The Doctor seeks Sam on a planet of dream-inducing crystals

SEEING I

Written by Jonathan Blum and Kate Orman
The Doctor is finally reunited with Sam, but only after spending three years in jail

PLACEBO EFFECT

Written by Gary Russell
The Wirrn gatecrash the wedding of *Radio Times* companions Stacy and Ssard

VANDERBOMEN'S CHILDREN

Written by Christopher Bulis
The TARDIS materialises on a futuristic Flying Dutchman

THE SCARLET EMPRESS

Written by Paul Magrs
The Doctor and Sam are caught in one of Iris Wildthyme's whimsical escapades

THE JANUS CONJUNCTION

Written by Trevor Baxendale

The TARDIS lands on the war-torn planet Janus Prime

BELTEMPEST

Written by Jim Mortimore
The Bel system is threatened by planet-sized aliens

FEMME FATALE

Written by Paul Magrs
The Doctor and Sam encounter the regenerated Iris (More Short Trips)

THE FACE-EATER

Written by Simon Messingham
Not, alas, the return of Grace Holloway. Alien Planet. Monsters. Blah

THE TRAIT

Written by Michael Collier
Mysterious occurrences in an asylum lead the Doctor to the door of one Fitz Kreiner...

DEMONTHAGE

Written by Justin Richards
The Doctor paints himself into a corner in this futuristic version of *Watercolour Challenge*

REVOLUTION MAN

Written by Paul Leonard
Fitz enlists in the Chinese army in a quest to eradicate the drug Om-Tsor

DOMINION

Written by Nick Walters
Despite the title, and the presence of a wormhole, this has nothing to do with *Deep Space Nine*

UNNATURAL HISTORY

Written by Jonathan Blum and Kate Orman
San Francisco is threatened by the fallout from the Eighth Doctor's first visit

AUTUMN MIST

Written by David A. McIntee
Sam is abducted by fairies, Fitz joins the German army, and the Doctor becomes a love object

INTERFERENCE, BOOKS ONE AND TWO

Written by Lawrence Miles
Set between *The Monster of Peladon* and *Robot for the Third Doctor* (and replaces *Planet of the Spiders* in the series' continuity)
The Eighth Doctor realises he is the pawn in a war between his own people and a time-active Enemy

THE BLUE ANGEL

Written by Paul Magrs and Jeremy Hoad
Iris is back – and this time, it's personal

THE TAKING OF PLANET S

Written by Simon Bucher-Jones and Mark Clapham
The TARDIS arrives in the midst of a battle between the Time Lords and the Enemy

Adventure, Dead Romance, demonstrates) that did not necessarily mesh with those of Stephen Cole and Peter Anghelides. As a result, *The Ancestor Cell* is an unsatisfying conclusion – it just about ties up all the plot threads and changes the nature of the series by wiping out Gallifrey, the Time Lords and the Doctor's memory – but seems a strangely anticlimactic climax, avoiding confronting the big issues of the War, the Enemy, the bottle universe and Faction Paradox by blowing them all up and clearing the decks ready for the next change in direction.

That change of direction – Phase Three of the EDAs – begins with *The Burning*, in which an all-but-regenerated Doctor, devoid of his TARDIS, confronts a villain motivated by grief and loss. As a new beginning for the series, self-consciously designed to allow readers put off by the *Interference* arc to jump back in, *The Burning* works well enough. However, where it really succeeds is in giving us a man who has forgotten what it is to be the Doctor: his cold-blooded killing of the villainous Nepath could only work in this context. The 'trapped on Earth' arc continues through some very strong novels: *Casualties of War*, which features a touching no-romance for the Doctor, the astonishing *The Turing Test*, a genuinely magnificent story of unrequited love told in three distinct voices, and *Father Time*, in which the Doctor



gets a daughter (sort of). *Father Time* also sets up the books' new direction: in a universe where the Time Lords don't exist, who is responsible for policing Time? And what happens if they don't? *Escape Velocity* sees the Doctor reunited with Fitz and the TARDIS, and introduces Anji Kapoor. It's a dull novel that is notable for these points alone, and a disappointing end for the arc. Anji herself, like Fitz, is closer to the novels' readership than Sam or Compassion – she's a 28-year-old professional futures trader holding down a steady, well-paid job. She's also a reluctant time traveller, caught up in a Kulan invasion of Earth that results in the death of her partner, Dave. Her grief continues through the subsequent books, a point criticised by some fans for being morose, but which actually makes a welcome and realistic change from the series' often rather off-hand treatment of death and bereavement. What is particularly notable is that Anji is the most normal, everyday companion for years. She isn't a hardened space bitch, or a futuristic cop, or a 1960s layabout. She's a woman who accidentally gets involved in the TARDIS' travels, and who does her best to get by using the skills she has. She isn't the most exciting of characters, but she does at least seem genuine.

The batch of books following *Escape Velocity* see the Doctor rediscovering himself: *The Year of Intelligent Tigers*, one of Kate Orman's most elegant

works, has him torn between humans and tigers as he tries to save the planet Hitechus. The City of the Deed by newcomer Lloyd Rose, a great slice of American gothic, sees him deliberately avoid learning about his past as he fears what he will find. A new arc begins with *The Adventures of Henrietta Street*, another Lawrence Miles novel, which introduces ongoing villain Sabbath, a human time traveller who thinks that the Doctor and his people are responsible for the worsening problems with Time. It also has the Doctor binding himself to the fate of Earth, tearing out his diseased second heart in a symbolic gesture that makes him more human than ever before. Sabbath subsequently crops up in many of the EDAs, seeking to impose his own laws on Time, and being continually frustrated by the Doctor. Most recently, a number of the books have dealt with temporal anomalies that

THE BOOKS ARE STILL DEALING WITH THE FALLOUT FROM THE 'INTERFERENCE' ARC FOUR YEARS DOWN THE LINE

threaten to alter the fabric of time and space (Grimm Rolling, *The Crooked World*); unlicensed and uncontrolled time travel (*The Book of the Still*, *Troding Futures*); and the destabilising effects this has on Earth's history (beginning with *Time Zero*). Most recently, the TARDIS has materialised in a series of changed histories caused by continued interference in the timelines. Since Autumn 2002, the EDAs have been published at the reduced rate of one every two months, meaning that the Sabbath arc has, perhaps, continued for longer than intended. The range is increasingly caught up in its own mythology, threatening, sometimes, to become a cross between *Sapphire and Steel* and *Sliders*, and getting as tangled as the *Interference* arc. Whether this current storyline will be resolved satisfactorily, or whether it will conclude, like *The Ancestor Cell*, by cutting the Gordian Knot of twisted plot threads remains to be seen.

When the Eighth Doctor Books were launched in June 1997, they were very much in the shadow of Virgin's climactic *New Adventures*. *Lungbarrow* – which resolved many of the questions that had been posed about the Doctor's origins over the past decade – concluded the 'Cartmel Masterplan' pretty comprehensively, and there seemed little more to say about Gallifrey or the Seventh Doctor's past. The TV Movie came at just the right moment to jump start a different approach. That the EDAs then found something new and interesting to say is praiseworthy, but there have now been more Eighth Doctor novels than there were *New Adventures*, yet the books are still dealing with the fall-out from the *Interference* arc four years after it was published, and there are signs that the approach is wearing a bit thin. In addition, the Eighth Doctor is the first truly multi-media incarnation, having appeared on TV, in books, in *Radio Times* and *DWM* comic strips, on audio, and on the internet, both in the *Shode* webcast and *The Dying Days* e-book. The challenge now is for the Eighth Doctor novels to continue to forge a distinct identity, and to keep taking the Doctor into new realms of time and space, rather than round and round in circles ...

FRONTIER WORLDS

Written by Peter Anghelides
The TARDIS crew are threatened by the Raabs – alien plants that convert humans into monsters, and are not at all the same as the Krynoids. Or the Vervoids. Or the Vargas for that matter ...

PARALLEL 59

Written by Natalie Dallaire and Stephen Cole
Fitz becomes trapped in an artificial reality

THE SHADOWS OF AVALON

Written by Paul Cornell
When the Brigadier leads an attack on another dimension, it's time to bid goodbye to an old friend

THE FALL OF YQUATINE

Written by Nick Walters
Compassion materialises on the planet Yquatine as it is attacked by deadly space aliens

COLOHERAT

Written by Trevor Baxendale
The Compassion crew must save a planet from its own icy heart

THE SPACE AGE

Written by Steve Lyons
Quodopheno in space, as Compassion lands on a planet inhabited by Mods and Rockers

GROWING HIGHER

Written by Paul Leonard
The Doctor and Fitz arrange for a corrupt businessman to die with dignity (*Short Trips: Zodiac*)

THE BANQUET LEGACY

Written by Andy Lane and Justin Richards
A Time Lord agent hunts the Doctor and Compassion in this Gothic chiller

THE ANCESTOR CELL

Written by Peter Anghelides and Stephen Cole
The conclusion to the War arc: as Faction Paradox launches an assault on Gallifrey's history, the identity of the Enemy is finally revealed ...



THE BURNING

Written by Justin Richards
An amnesiac Doctor stumbles into a small town threatened by a monster made of living fire

CASUALTIES OF WAR

Written by Steve Emmerson
As above, but with mud instead of fire

THE TURING TEST

Written by Paul Leonard

Graham Greene, Alan Turing and Joseph Heller are caught up in the Doctor's attempts to flee Earth

ENDGAME

Written by Terrance Dicks
The Doctor is bored by his life on Earth. After reading this, so are we

FATHER TIME

Written by Lance Parkin
The Doctor adopts a young girl who turns out to be empress of the universe

ESCAPE VELOCITY

Written by Colin Brake
The Doctor, Fitz and newcomer Anji escape Earth in a regenerated TARDIS

EARTHWORLD

Written by Jacqueline Rayner
The TARDIS materialises in a Michael Crichton novel

UNISHING POINT

Written by Stephen Cole
An aptly-named tale of life and death on a backward planet

EATER OF WASPS

Written by Trevor Baxendale
Miss Marple meets *The Thing* in this grisly story of killer wasps

THE YEAR OF INTELLIGENT TIGERS

Written by Kate Orman
The Doctor meditates in the conflict between humans and tigers on the planet Hitechus

THE SLOW EMPIRE

Written by Dave Stone
Dave Stone-by-numbers as the TARDIS crew arrive in a region of space where the laws of physics have been overturned by the European Court

DRARK PROGENY

Written by Steve Emmerson
Psychic alien children haunt the Doctor in this grim tale of abuse

THE CITY OF THE DEAD

Written by Lloyd Rose
There's a city in it and some people die. Horribly. Killed by an alien presence

GRIMM REALITY

Written by Simon Bucher-Jones and Kelly Hale
The TARDIS lands on a world where fairy tales are real

THE ADVENTURES OF HENRIETTA STREET

Written by Lawrence Miles
The Doctor takes up residence in a brothel as Sabbath makes his first appearance

MAD DOGS AND ENGLISHMEN

Written by Paul Magrs
Taking Dogs? A time-travelling Noel Coward? Iris Wildthyme? Paul Magrs!

HOPPE

Written by Mark Clapham
Anji is offered the chance to resurrect her dead boyfriend when the TARDIS arrives in a futuristic city

ANACHAOPHOBIA

Written by Jonathan Morris
The Doctor arrives in the middle of a time war

TRADING FUTURES

Written by Lance Parkin
Bond-style nonsense with some time-travelling rhinos



NOTRE DAME DU TEMPS

Written by Nick Clark
Anji explores the TARDIS as the Doctor reminisces (*Short Trips: Companions*)

THE BOOK OF THE STILL

Written by Paul Ebbs
Rival forces seek an elusive book that reveals the whereabouts of lost time-travellers

THE CROOKED WORLD

Written by Steve Lyons
A cartoon world is irrevocably altered by the arrival of the TARDIS crew

HISTORY 101

Written by Mags L Halliday
Time begins to splinter as Sabbath's interference takes its toll

CAMERA OBSCURA

Written by Lloyd Rose
Another Lloyd Rose chiller, this time set in Victorian London

TIME ZERO

Written by Justin Richards
Sabbath's plans for Time threaten to make free will an illusion after all

THE INFINITY RACE

Written by Simon Messingham
The TARDIS brings the Doctor to a race on the water planet of Selonart

THE DOMINO EFFECT

Written by David Bishop
The Doctor and friends arrive in Edinburgh in 2003, only to find it horribly changed

RECKLESS ENGINEERING

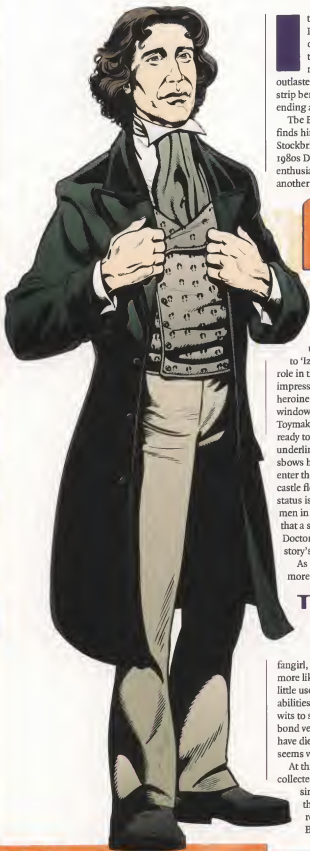
Written by Nick Walters
When the Doctor discovers another changed history, he travels back to Victorian Bristol to meet Isambard Kingdom Brunel

THE DYING DAYS

Written by Lance Parkin
Set between *Eternity Wasps* and *Oh No It Isn't* for Bernice
The Eighth Doctor and Professor Bernice Summerfield face a Martian invasion of Earth

FURTHER ADVENTURES Comics

With geek-girl Izzy, sexy spy Fey, shadow slider Shayde and Cyber-chum Kroton by his side, the Eighth Doctor's been on one hell of a wild ride during his seven-year comic strip odyssey. Stuart Duncan recounts his ups, his downs, his victories, his failures and his, er, bedhopping ...?



It's ironic that while the Paul McGann Doctor had only the briefest of lifespans on television, he's ended up enjoying the longest continuous run in another medium. The Eighth Doctor has now outlasted even his fourth incarnation as a comic strip hero, and there are no signs of his tenure ending any time soon.

The Eighth Doctor's first DWM story, *Endgame*, finds him landing on a summer's day in Stockbridge, a favourite location from the early 1980s Doctor Who Monthly strips. The shy UFO enthusiast Max Edison returns, and the villain is another familiar face – it's the Celestial Toymaker,

of *Matter* and *Death* doesn't seem to upset him. The Doctor defeats a monster that has invaded the TARDIS with typical heroic flair, although he needs a little help from the mysterious 'Grey Lady' (who may even be a personification of the TARDIS itself).

Fire and Brimstone sees the Doctor and Izzy caught up in a power struggle between the Daleks and the Threshold (the mercenary force which appeared in the final Seventh Doctor strip, *Ground Zero*). The Time Lords are also somehow involved in the affair. The Doctor is annoyed by the realisation that, unlike his previous incarnation, he's become a pawn, not a player. He decides to get to the truth ...

A DESIGN FOR LIFE

up to his old tricks. We're also introduced to 'Izzy S', a teenage girl who will play a vital role in the development of the strip. The first impression she gives is one of an all-action heroine: Izzy leaps, Ace-like, through a shop window, laser gun at the ready, blasting the Toymaker's servants into dust. She also seems ready to shoot one of the Toymaker's human underlings until the Doctor disarms her. Izzy shows her bravery from the start, and is willing to enter the Toymaker's bizarre headquarters; a Lego castle floating above Stockbridge. Her companion status is assured when she clobbers some evil foxmen in a giant game of Mousetrap. It's unlikely that a single DWM reader was surprised when the Doctor offered her a ride in the TARDIS at the story's conclusion.

As time moves on, we see that Izzy is really more of a Walter Mitty character; she's a sci-fi

There's a brief distraction in *By Hook or by Crook* when the Doctor is arrested for murder, but we're soon back into the story arc; the first one in the DWM strip since the days of the Sixth Doctor. *Tooth and Claw* introduces us to an old friend of the Doctor's (though new to us), Fey Truscott-Sade, a suave female British spy operating in the 1930s. Fey is investigating an equally suave fellow named Varney, who's been luring wealthy eccentrics to his island home and turning them into vampires. The twist is that vampires have fallen a foot or two down the foodchain – their blood provides the sustenance for Varney's living spaceship, the Cucurbit. Even the Doctor gets vamped, and there's a wonderful full-page cliffhanger showing him in all his gothic glory. Although the Doctor dispatches the caddish Varney (who bows out with the classic line "Fiddlesticks!"), he is left dying at the end. Fey and Izzy can think of only one

THE STRIP DOCTOR IS A COOL, CALM, AND COLLECTED FIGURE, WITH A MATURE, AUTHORITATIVE NATURE

fangirl, dreaming of being Wonder Woman, but more likely to have her head stuck in a book. She's little use in a physical fight, but has far more useful abilities; she can run fast, crack jokes and use her wits to stay alive – just like the Doctor. The pair bond very quickly, and when the Doctor appears to have died in the next story, *The Keep*, Izzy's grief seems very natural.

At this point the Doctor is a cool, calm and collected figure. Much time seems to have passed since his TV adventure in San Francisco, and the manic energy he displayed there has been replaced by a mature, authoritative nature. Even his apparent demise at the start of *A Life*

solution: a trip home ...

The *Final Chapter* brings the trio to Gallifrey, and into a wealth of continuity references – this is obviously a Gallifrey based more on *The Tides of Time* than any TV adventure. Rassilon, the Matrix Lords and Shayde all put in appearances. The villain is Overseer Luther, a typically demented chap who decides to wind back time and start Gallifrey's history all over again. The Doctor saves the day, but there is a terrible price – his body is mortally damaged. Izzy and Fey watch, stunned, as his body begins to blur and re-form ... The Ninth Doctor looks up and grins. "Won't one of you please put the kettle on ... I could murder a nice cup of tea."

A DIFFERENT BEAT

The Eighth Doctor stripped bare ...

ENDGAME

Story Alan Barnes
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 244-247

THE HEEP

Story Alan Barnes
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 248-249

A MATTER OF LIFE AND DEATH

Story Alan Barnes
Art Sean Longcroft
Doctor Who Magazine 250

FIRE AND BRIMSTONE

Story Alan Barnes
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 251-255

BY HOOK OR BY CROOK

Story Scott Gray
Art Adrian Salmon
Doctor Who Magazine 256

TOOTH AND CLAW

Story Alan Barnes
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 257-260

THE FINAL CHAPTER

Story Alan Barnes
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 262-265

WORMWOOD

Story Scott Gray
Art Martin Geraghty and Robin Smith

Doctor Who Magazine
266-271

HAPPY DEATHDAY

Story Scott Gray
Art Roger Langridge
Doctor Who
Magazine 272

THE FALLEN

Story Scott Gray
Art Martin Geraghty and
Robin Smith
Doctor Who Magazine 273-276

UNNATURAL BORN KILLERS

Story Adrian Salmon
Art Adrian Salmon
Doctor Who Magazine 277

THE ROAD TO HELL

Story Scott Gray
Art Martin Geraghty, Robin Smith and
Fareed Choudhury
Doctor Who Magazine 278-282

TV ACTION!

Story Alan Barnes
Art Roger Langridge
Doctor Who Magazine 283

THE COMPANY OF THIEVES

Story Scott Gray
Art Adrian Salmon and Fareed
Choudhury
Doctor Who Magazine 284-286



THE GLORIOUS DEAD

Story Scott Gray
Art Martin Geraghty, Robin Smith and
Roger Langridge
Doctor Who Magazine 287-296

THE AUTONOMY BUG

Story Scott Gray
Art Roger Langridge
Doctor Who Magazine 297-299

OPHIURUS

Story Scott Gray
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 300-303

BEAUTIFUL PRAIRIE

Story Scott Gray
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 304

THE WAY OF ALL FLESH

Story Scott Gray
Art Martin Geraghty and Robin Smith
Doctor Who Magazine 306,
308-310

CHILDREN OF THE REVOLUTION

Story Scott Gray
Art Lee Sullivan and Adrian
Salmon
Doctor Who Magazine
312-317

ME AND MY SHADOW

Story Scott Gray
Art John Ross and Roger
Langridge
Doctor Who Magazine 318

UADOBODS

Story Scott Gray
Art John Ross and Adrian Salmon
Doctor Who Magazine 319-322

OBSESSION

Story Scott Gray
Art Martin Geraghty, David A Roach and
Adrian Salmon
Doctor Who Magazine 323-328

WHERE NOBODY KNOWS YOUR NAME

Story Scott Gray
Art Roger Langridge and David A Roach
Doctor Who Magazine 329

DOCTOR WHO AND THE NIGHTMARE GAME

Story Gareth Roberts
Art Mike Collins and David A Roach
Doctor Who Magazine 330-332

The new Doctor was based on writer/director actor Nick Briggs, who had played the character many times in the 1980s in a series of fan-made audio adventures (the precursor to today's Big Finish productions) and had even made a guest appearance in the 1991 strip *Party Animals*. The DWM readership's reaction ranged from cautiously optimistic to insanely angry. The Paul McGann Doctor had been an instant success with fandom – why had DWM replaced him so soon? No answers were forthcoming as the Ninth Doctor's debut story, *Wormwood*, began ...

I zzy, feeling just as alienated as the rest of fandom, rejects the new man at the TARDIS helm. The Doctor, cheerfully oblivious to the turmoil he's causing, quickly finds some trouble by landing in a western shanty town on the Moon – the headquarters of the Threshold. Its founder has bonded with a creature called the Pariah; a living weapon from Gallifrey's past. The Threshold have a fairly ambitious plan to destroy outer space itself. The new Doctor seems helpless ...

Except he isn't really the Doctor at all. Four chapters into the story, the 'Ninth Doctor' is revealed to be a disguised Shayde, deceiving the Threshold while the real McCoy (alright, McGann) dismantles their plan from within. The Threshold are finally defeated, but Shayde is badly wounded. Fey decides to bond with Shayde to save his life.

The 35th anniversary story, *Happy Deathday*, has the Doctor and all his other incarnations trapped by

the not-terribly-deadly Beige Guardian. For some reason he's decided to pit them against every enemy they've ever defeated. This proves to be a leisurely challenge for the eight Doctors, as the battles rage from an Abandoned Space Station™ to a Desolate Quarry™ to Albert Square™. Artist Roger Langridge makes his Doctor Who debut, and does a remarkable job capturing the likenesses of so many characters.

One unusual aspect of the Doctor in the TV Movie was

his habit of letting slip important hints to people about their personal futures. The Föllen is a direct sequel to the Eighth Doctor's solitary TV adventure, and shows just how dangerous such a blasé attitude to time travel can be. Dr Grace Holloway returns, with a big problem. She's gotten the wrong idea about the Doctor's 'You'll do great things' line, and has been trying to give humans the power to regenerate. This has led to a bonkers geneticist, Donald Stark, turning himself into a globby creature called a 'Morphant'. Stark swims around the South London sewers, grabbing people for dinner, until the Doctor flies a helicopter down his dribbly gob.

The Doctor and Grace are not a happy couple in this story, but they finally reconcile, and the Doctor gets his first-ever comic strip snog. At the end, an M16 agent confronts a mysterious preacher (who's been popping up in all the right places), and is killed for his troubles. The agent's body is later found near the Thames, shrunken to a couple of inches ...

The Doctor takes a break in *Unnatural Born Killers*, a one-parter which stars the old Doctor Who Weekly favourite Kroton, the 'Cyberman with a soul'. Kroton helps a small village when a Sontaran strike force appears. He wanders off at the





end, but this is merely a prologue ...

The Doctor and Izzy pay a visit to seventeenth century Japan in *The Road to Hell*. The Lady Asami, the head of her clan, is at war with a rival dynasty. Aliens called the Gaijin are helping her out and Izzy meets Katsura Sato, a samurai who is trying to avenge his lord's murder. Images taken from *SW*'s

WE'VE ALMOST NEVER BEEN MADE PRIVY TO THIS DOCTOR'S INNERMOST THOUGHTS IN THE DWM COMIC STRIP

mind come to life, and the Doctor, Izzy and Sato find themselves contending with creatures that bear a suspicious resemblance to the Power Rangers, Pokemon and Godzilla. The Gaijin sacrifice themselves to halt Asami (not to mention some potentially nasty legal action).

In the end, Sato attempts to kill himself for his earlier failure to protect his lord, but can't – the Doctor has saved his life with nano-machines but they have made him immortal. Sato stalks off for now, but there's a story arc brewing ...

TV Action! is another anniversary story, this time celebrating *Doctor Who Magazine* itself. The Doctor and Izzy slip into a parallel Earth (our one, basically) on the day the first *Doctor Who Weekly* went on sale. Old enemy Beep the Meep has taken control of BBC Television Centre, and a madcap chase with the casts of *The Onedin Line*, *Faulty Towers*, *Are You Being Served?* and *Grange Hill* ensues. Izzy eventually enlists the aid of popular actor Tom Baker to defeat the malicious Meep.

Kroton reappears in *The Company of Thieves*, helping the Doctor fight a bunch of space pirates. Unfortunately, given that the two heroes have never met before, the Doctor's first response is to electrocute Kroton with a power cable. Thankfully, the pair's relationship improves somewhat after Kroton recovers. He joins the Doctor and Izzy

aboard the TARDIS at the end – just in time for the longest story in *DWM*'s history ...

The Glorious Dead begins with the TARDIS trio landing on Paradost, a beautiful world which is playing host to Cardinal Morningstar, the religious leader of the planet Dhakan.

Morningstar sets the Doctor's spider-sense tingling at once – his face is masked, but his manner suggests that he and the Doctor have met before. He's soon giving the order to attack Paradost and the Doctor is whisked out of reality completely, waking up in bed with Grace Holloway. It's an unusual cliffhanger, to say the least!

What follows for the Doctor is a lengthy voyage across various planes of reality. He is introduced to the magnifico of the story, the 'Glory'; a giant machine which maintains the flow of every single imaginable reality. The Glory needs a new operator, and the Doctor is one of the candidates. His competitor for the honour is someone he knows very well ...

Meanwhile Izzy and Kroton are forced into a series of grim fights and chases on Paradost. After several weeks, they find a way to save the planet, but Izzy is caught by Morningstar. However, he's not the villain everyone is expecting. He is in fact Katsura Sato, Izzy's samurai friend from *The Road to Hell*. The real villain has been dogging the Doctor's trail since *The Fallen* and finally makes his presence felt on Dhakan (revealed to be an altered Earth): the Master is back, but now he's an old man, tired of his endless battles with the Doctor. He's ready for the last one, with the Glory as the grand prize.

The pair battle across the omniverse, but it isn't a fair fight; the Master has had centuries to prepare. Their struggle is mirrored by Kroton and Sato battling it out in the physical world. Both heroes lose their respective duels, and all seems lost – until Izzy shows up and, not for the first time, tips the scales with a bit of

lateral thinking. Sato and Kroton are forced to relive their pasts, and Kroton is the victor in this emotional challenge. It turns out that he was the real candidate for the Glory all along. Kroton is elevated to godhood, and the omniverse is set back on its proper course.

The Autonomy Bug acts as a breather after the gargantuan events of the previous story. The Doctor and Izzy investigate Blueberry House, a mental institution for robots. Andreina Hasfot, the nasty head of the institution, has a robot of her own, the 'Adjuster', which is zapping her 'patients' back into mindless conformity. The Doctor is attacked by the Adjuster, but is saved by the sacrifice of Emperor Zero, the robots' depressed leader.

The strip takes a big step forward with *Ophidius*, as the Doctor's adventures move permanently into full colour. The TARDIS is swallowed by a giant red cyborg snake called Ophidius and the Doctor and Izzy are soon attacked by the ferocious Mobox. They are saved by Destrii, an amphibious girl, who soon shows her true colours by tricking Izzy with a body-swapping machine. Izzy wakes up to find herself looking like a humanoid fish.

Destrii tries to con the Doctor, but he isn't fooled by her charade. Before the two girls can swap back, Destrii is blasted into atoms by a furious Mobox. Izzy screams as she watches her body die ...

Beautiful *Frank* is a one-parter set aboard the TARDIS, and is perhaps the most emotionally charged story the comic strip has ever presented. The Doctor tries his best to console Izzy; he knows what it's like to end up with a body you'd like to return to the shop. Izzy explodes with a mixture of rage and fear. She realises that she can never go home now, and is disgusted by her appearance. She collapses, dehydrated. The Doctor has to hold her head underwater in the TARDIS swimming pool and force her to breathe through her gills. Izzy later reappears in her old clothes, prepared to try starting over. Her efforts in coping with her new appearance is the thread which runs through the next few stories.

The Way of All Flesh takes over



RADIO TIMES STRIP

The Eighth Doctor's comic strip debut came in the pages of the *Radio Times* in a series of half-page instalments which ran from June 1996 to March 1997. The stories were written by familiar Doctor Who name Gary Russell, with art and colour provided by Lee Sullivan and Alan Craddock. The creators did a remarkably good job of fitting a substantial amount of action into a very small area of space each week.

Dreadnought has the Doctor landing aboard a deep space freighter where he encounters Stacy Townsend, a plucky young blonde running from a bunch of Cybermen. They've grabbed everyone onboard, including Stacy's fiancé, Bill, who is soon cyberised. The Doctor (with a little help from a not-quite-inhuman Bill) clobbers his old enemies by "reversing the polarity of the

TARDIS' neutron flow!"

The Doctor promises to get Stacy safely home, but we've heard that one before ...

The *Descendance* storyline brings the Doctor and Stacy to Mars. They quickly become entangled in an not-altogether-enthralling ice warrior power struggle. The Doctor helps the young Ice Lord Izaxyl claim his rightful place in Martian hierarchy, and also picks up another companion, the gruff Ice Warrior Ssard.

Perceptions takes the TARDIS crew to Victorian London, where they help the stranded alien P'fer'd find his wife. P'fer'd looks like a purple and yellow horse, but has disguised himself as a bespectacled lawyer. Stacy gets kidnapped by some sinister creatures, and ...

Sadly, that was it. Unfortunately, a new editorial team had taken over

the *Radio Times* during the strip's tenure, and chose to end the Doctor's travels. The *Perceptions* storyline was brought to an abrupt end with the two-part *Code*, wherein the Doctor quickly realises that Stacy has been replaced, and forces the evil-doers to return his companion.



Gary Russell later explained that his original plan was to make the villains of *Perceptions* the Zygons – Stacy's double would have carried on travelling in the TARDIS, with the truth being revealed in a later story. This wasn't the end of the Doctor's two new companions, however. Russell integrated the *Radio Times* strips into the BBC Books' continuity by placing

Stacy and Ssard in his Eighth Doctor novel, *Pleocebe Effect*, where they married.

The *Radio Times* stories were a generally enjoyable venture which gave the Doctor Who strip its largest-ever audience. Russell and Sullivan coped well with the limited format,

and it's a great shame they weren't allowed to develop the series further.

RADIO TIMES STRIPS
DREADNOUGHT
DESCENDANCE
ASCENDANCE
PERCEPTIONS
CODE

heroes to 1940s Mexico, and an encounter with real-life artists Frida Kahlo and Diego Rivera. The Torajenn, skeletal aliens seeking new flesh for their bodies, are attacking a small town. They're accompanied by Susini, an artist who kills people in a creative fashion. Izzy realises that her dilemma isn't unique when Frida describes the day her own body was shattered in a traffic accident.

The Doctor's greatest enemies return in *Children of the Revolution*, although with an unexpected twist. The Doctor brings Izzy to the *Argus*, a futuristic submarine, for study. A Dalek squad appears but they hail the Doctor as their 'saviour' and treat him

Second World War. Her relationship with Shayde is not a comfortable one; he won't let her kill Adolf Hitler, and she won't work for the Time Lords. They get a summons from the Doctor ...

The Doctor is in a foul mood as *Uroboros* begins, and it gets steadily worse as the story unfolds. When Fey and Shayde try to trace Izzy's kidnappers, it only results in the TARDIS getting stuck inside Ophidius again. The Doctor is taken to the Mobox homeworld where he discovers, much to his amazement, that Destrii is still alive. The Mobox didn't kill her; it stored her

her own sexuality – she and Fey kiss goodbye, trouncing the Doctor and Grace's controversial smooch by several light-years. After almost seven years of adventures, Izzy Sinclair bids a sad goodbye to the Doctor and goes home to her family in Stockbridge.

The one-part *Where Nobody Knows Your Name* finds the Doctor at a low ebb in an alien pub. He's bothered by a sense of personal failure – the last few adventures have not gone well, and he's wondering if it isn't time to pack it all in and go home himself. He's cheered up by Bish, a jovial bartender and strolls off into the night, resolved to take a holiday.

He has no idea that 'Bish' is an old friend; a shape-shifting penguin called Frobisher ...

The most recent strip at the time of writing is the retro-themed Doctor Who and the *Nightmare Gorge*, where the Doctor, en route to Egypt, is drawn off course and plighted against the alien Morgs, a gestalt race who have been growing their offspring beneath Delchester football stadium in 1977.

The Fifth Doctor has often been described as the most 'human' of all the Time Lord's lives, but the Paul McGann incarnation seems to have taken the idea of a humanised Doctor several steps further. The comic strip version of the character has certainly

helped promote this perception: we've seen this Doctor struggling with his conscience, shouting with rage and consumed with guilt. We've witnessed him joyous, fearful, lonely and awestruck. But it's interesting to note that while the medium provides an easy method of peering into any character's mind, the strip has rarely done so with its leading man. The number of times we've been made privy to a thought balloon from the Eighth Doctor can be counted on a Sontaran's left hand. While he has no fear of expressing his feelings, the Doctor's innermost thoughts remain his own – and so the mystery behind the man endures.

What the future holds for the Eighth Doctor in the comic strip is unclear, but the DWM readership has clearly embraced him. It's been an unpredictable ride for this very flawed hero so far – it'll probably stay that way ...



almost reverently. The *Argus* is taken to an underground city where the Doctor meets Alpha, one of the 'humanised' Daleks from the TV story *The Evil of the Daleks*. The Doctor's past meddling has had far-reaching consequences: an entire culture of Daleks with individual personalities has developed.

The Doctor tries to keep the peace between the humans and Daleks, but only succeeds in alienating them both. The true villain, a big Lovecraftian monster called Kata-Phobus, shows himself. The Daleks elect to die rather than feed Kata-Phobus the psycho-kinetic power he needs. The Doctor and Izzy, disgusted by the slaughter, head for the TARDIS. They don't quite make it – two glowing creatures appear, looking for Destrii. They kidnap Izzy by mistake, leaving the Doctor alone ...

Me and My Shadow reintroduces Fey Truscott-Sade. Fey is back on Earth, now fighting in the

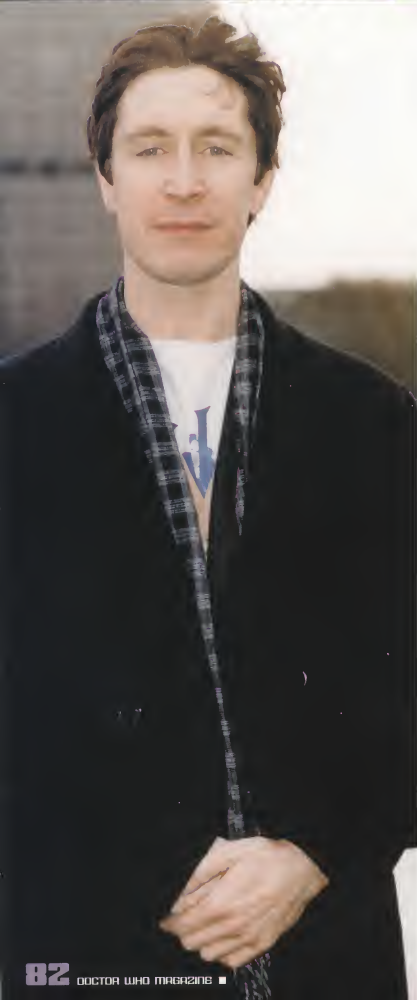
atoms inside its body. The Doctor is furious with himself for not realising the truth. Ophidius gains independence and starts attacking the Mobox's world, but Destrii, led by a very grim Doctor, manages to calm the creature down.

Oblivion is the name of Destrii's apocalyptic world, and the setting for Izzy's final story. Izzy awakens in a palace and learns that Destrii is a princess. She's thrown into a brutal royal world of assassinations and duels. Destrii's mother is a vicious creature obsessed with maintaining tradition – which means entertaining the Horde, energy creatures which rule the planet. The Horde shift Izzy and Destrii back into their proper bodies and Destrii and her wily uncle Jodafra flee as the Horde and the old order on Oblivion are destroyed.

Izzy is now mature enough to understand the value of her own parents, and is also unafraid of

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AFTERWORD



On Thursday 11 January 1996, soon after Paul McGann's casting had been announced, UK newspaper *The Independent* ran "a letter from the editor of *Doctor Who Magazine* to its new eponymous hero". "That was faxed to me by the BBC when I first arrived in Vancouver," McGann later told its author, Gary Gillatt. "I was bewildered and jet-lagged and I wasn't sure what I'd got myself into – but that made me feel really welcome. That was great." Here, reprinted for the first time, is that very welcome 'welcome letter' to the new Doctor.

Dear Paul McGann...

I'd like to be among the first to congratulate you as you prepare to take the form of the eighth TV Doctor Who in Universal's soon-to-be-made TV film.

Thousands of Doctor Who fans around the world have waited for more than six years for a new episode of their favourite TV programme. As the full-time editor of a magazine devoted solely to Doctor Who, I am also, quite frankly, relieved that we've got something new to talk about.

Personally, I think you are a splendid and inspired choice to take over the role of the Doctor. I have always had my own shortlist of key requirements for the new lad, which I'd like to share with you.

He should:

1. Be a talented and charismatic actor – no pop stars or comedians, please.
2. Have a special enigmatic or dangerous quality.
3. Be about 36 years old and from Liverpool. (Tom Baker, a Liverpudlian, was in his late thirties when he took the part in 1974, and he did us proud, leading the show through its most successful and popular period.)
4. Be that bloke who was so superb in *Withnail and I* and wasn't Richard E Grant.

... so I guess you fit the bill.

Sadly, many people dismiss Doctor Who as a quaint and rather sloppily made product of the Sixties. They are, of course, completely missing the point. The Doctor is one of British television's greatest creations. He is, alongside perhaps Basil Fawlty and Ena Sharples, one of very few characters created for television – rather than being stolen from a book, film or comic strip – to have truly caught the imagination of British viewers.

Doctor Who is the most imaginative concept of any TV drama. The Tardis can take the Doctor to any place at any time. He can save planets from Dalek invasions or take tea with Marie Antoinette. He can battle killer shop-window dummies in the streets of Ealing or mutant seaweed in the North Sea. He can do anything.

Children have been denied such a hero as the Doctor for too long; his combination of innocence, wanderlust and abhorrence of violence make him the ideal alternative to the glut of violent cartoons and formula soaps that have filled the airwaves in his absence. It will be great to have him – you – back on TV.

However, I'd hate to waste this chance to offer, tentatively, a few pieces of advice before you step before the cameras for the first time.

First, make sure they give you a warm costume. I know you're filming in Canada, but I'm sure they have quarries there, too. Your seven predecessors didn't wear long coats, scarves and hats without good reason.

I would also recommend crash courses in astrophysics, electronics and bio-chemistry. You are soon going to be called upon to talk about "charged vacuum eboitments", "tachyonics" and "dimensional transcendentalism" with great conviction, so some scientific training would help.

Finally, to paraphrase Alfred Lunt, the secret of success as an actor in Doctor Who is to enjoy yourself, speak in a clear voice, and try not to bump into the tentacles. We're all rooting for you.

Gary Gillatt